

THE ^{Latin}
ODES, EPODES,
AND
CARMEN SECLARE
OF
HORACE,

Original Latin from the Best EDITIONS.

The WORDS of the LATIN TEXT are put in their GRAMMATICAL ORDER; the OBSERVATIONS of the most Valuable COMMENTATORS, both antient and modern, represented; and the Author's DESIGN and BEAUTIFUL DESCRIPTIONS fully set forth in a KEY annexed to each ODE and POEM; with NOTES both GEOGRAPHICAL and HISTORICAL. The WHOLE adapted to the Capacities of YOUTH at School, as well as of PRIVATE GENTLEMEN.

REVISED by a GENTLEMAN well skilled in this sort of
LITERATURE at London.

An engraving depicting two figures flanking a central bust. On the left, a nude male figure, Apollo, stands holding a lyre. On the right, a figure in Roman military armor, Mars, stands holding a spear. Between them is a circular bust of a man, Augustus, which is being held up by a small cherub. The background features a landscape with trees and a cloudy sky. The engraving is signed 'A. P. del.' in the bottom left and 'G. P. scul.' in the bottom right. The name 'Mæcenat' is written in the bottom right corner.

Printed for J. OSWALD, at the *Rose and Crown*, near the
Mansion-House.

M.DCC.XLVII

S.B.

THE
ODES, EPODES,

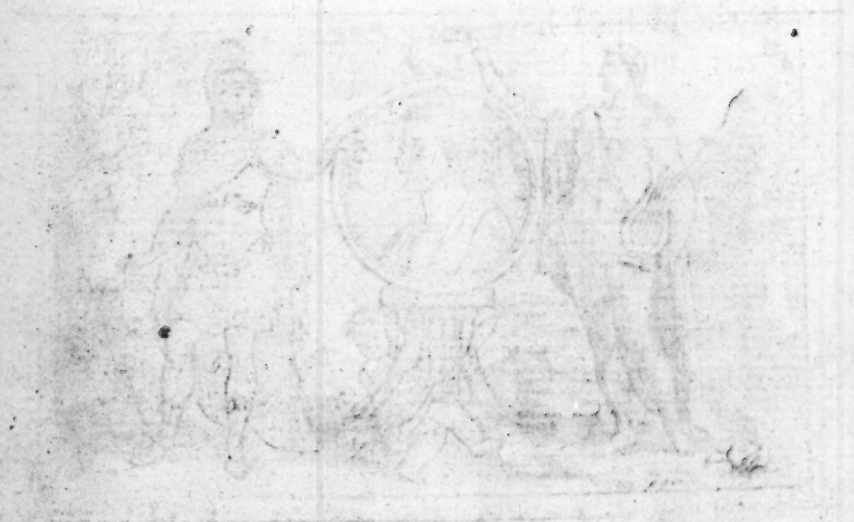
AND
HOMER'S
CATHARTIC



Original Latin from the Bell Edition

By David Anselm M.A.

Translated into English



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T O

James Douglas, M. D.

PHYSICIAN EXTRAORDINARY

TO HER LATE MAJESTY

QUEEN *CAROLINE*;HONORARY FELLOW of the COLLEGE of
PHYSICIANS, *London*;

A N D

FELLOW of the ROYAL SOCIETY.

S I R,

I BEG leave to inscribe the following EDITION of *HORACE* to your Name. As my own Inclinations led me to seek your Patronage; so the Helps I have had, through your Means, make it my Duty. It was by the free Access I had to your COLLECTION, that I was enabled to carry on this WORK; which, without that Liberty, must have been far less perfect.

I AM sensible, after all the Pains I have taken upon it, that it is not without Faults; but I hope, it is calculated to answer the main End, and facilitate the Reading of *HORACE* to those, who have acquired but a small Knowledge of the *Latin* Tongue.

YOUR native Candor and Humanity, will, I know, prevail with you to overlook its Defects, and
A 2 regard

regard more the Sincerity and Gratitude of him who offers it, than the Merit and Accuracy of the Performance; which would have come much more perfect into the World, had your Hurry of Business permitted you to revise it.

IT was no small Motive to this Address, that I know *HORACE* to be, in a peculiar manner, your Favourite. A Writer of so great Merit could not miss of the Esteem of ONE remarkable for Justness of Taste, and a nice Discernment; and the great Pains you are at, in collecting the several Editions of his Works, are an incontestable Proof of the Value you have for him. May we not, from this, flatter ourselves, that, some time or other, you will oblige the World with your Thoughts upon an Author, who seems to be so dear to you above all others?

ALLOW me, before I conclude this Address, to return you my Thanks for a long Train of Favours; Favours I am no otherwise able to requite, than by a grateful Remembrance, and which could only flow from a benevolent Heart which took pleasure in doing good to others.

I am,

With the greatest Sincerity and Respect,

S I R,

Your most Obligated

Humble Servant,

DAVID WATSON.

THE
P R E F A C E.

WHOEVER attempts, at this Distance of Time, to write upon a *Classic*, ought not only to read over what the most approved Commentators have written upon his *Works*, but to compare the same carefully with the Text itself; otherwise he is in danger of being mis-led: For many of them, instead of illustrating, only darken their Author, and palpably mistake his Meaning.

ALMOST all the Commentators have carried on their Observations by *Notes*, which are enough to weary the Attention of an old, much more of a young Reader. Such as have added an Interpretation of the Text, to render the Meaning of the Author easy, have done considerable Service to young Readers; but as Boys, for the most part, even with this Help, are at a loss how to apply the Interpretation to the Words of the Author, I thought an *Ordo* of the Text itself, wherein the *Ellipses* are filled up, and the most difficult Words explain'd by others that are synonymous, might be of good use. This, with an *English Translation*, as literal as the Idioms of the two Languages would allow, and *Notes*, in which the Difficulties arising from antient Geography, History, and Mythology, &c. are explain'd; will, I hope, be sufficient to make *Horace* understood by those of lower Capacities. In all these, I have consulted the best Commentators, and selected out of each what I thought most for my Purpose.

THE Poetical Beauties, Design, and Manner how it is conducted, I thought best to throw into a continued Discourse at the End of each *Ode*. This I call the *Key*, and

hope it will be of great Benefit to my young Reader, in giving him a Relish of *Horace's* Excellencies, and forming his Taste and Judgment. At the End of each *Key*, is added the *Date of the Ode*. I have differ'd a little from the common Way of Printing Books of this Kind; for, instead of putting the *Version* on the Right-Hand Page, as is usually done, I have printed the *Text* on the Right-Hand Side, and the *Version* on the Left; that the Reader may cast his Eye upon that first, which he understands best.

THE free Access I had to the valuable Collection of the several Editions of *Horace*, made by Dr. *Douglas*, first put me upon this Undertaking. I imagined, that if a Method could be devised to reduce the most material Remarks made by Commentators, into a Form suitable to the Schools, it would be doing a very considerable Service to the Publick. And as the before-mention'd Gentleman has made a Collection of all the Commentators that have written upon *Horace*, the Reader may easily conceive of how great Benefit the Liberty I had of Consulting any of them at pleasure, must have been in the following Work. As this Collection is the most curious, most valuable, and most perfect in its Kind that ever was made of the Works of *Horace*, I have therefore inserted a *Catalogue* of the several Editions contained in it, and have mark'd such of them as have been of most service to me in this Work with an *Asterisk*; and in the several Remarks taken from them, have mentioned, for the most part, their Names, that it may be known to whom they properly belong.

IN the *Odes* and *Epodes*, *Horace*, with smiling Gaiety, encourages the Youth to Virtue; and, in his *Satires* and *Epistles*, lashes those who are habituated to Vice. It is difficult to determine in which of these Talents *Horace* most excels; he is so much a Master in each, that the Wits of all Ages have admired him, and employed their utmost Eloquence in his Praise. After this, it would be the highest Vanity and Presumption in me to attempt a Panegyrick upon him. His Beauties are so many and striking, that they



P R E F A C E.

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they cannot escape the Attention of the most careless Reader; and his own Works, accurately pursued, are certainly the greatest Encomium that can be given him.

BEFORE I proceed any further, it will be proper to take notice of *two Objections* that may be made against this Undertaking.

THE *First* is: That the filling up the *Ellipses* in *Classic Authors*, injures the Original, and may be apt to bring the Learned into a Habit of speaking bad *Latin*.—To this I answer: That unless the *Ellipses* are filled up, it will be impossible for a Boy ever to understand the Text; and as this is only intended for a present Help, because he is but little acquainted with the Language, so when he has made a greater Proficiency, and is able of himself to read the best Writers, he will soon learn how to correct his Style, and speak with Propriety.

'TIS certain that *Ellipses* create great Difficulties to Beginners; and that, were they not filled up, they would be often at a loss for the Sense of their Author. The Truth of this is confirmed by the Practice of almost all Schools, which usually teach the Boys to begin with Books that have fewest *Ellipses*. This I take to be the Reason why *Cæsar's Commentaries*, and *Cornelius Nepos*, are usually accounted two very fit Books for Beginners. Mr. *Ruddiman* observes of *Cæsar*, that far from being *Elliptic*, he, on the contrary, often repeats the *Antecedent* to the *Relative*; thus, *Diem dicunt, quo die, &c.* *Nepos*, in like manner, hath very few *Ellipses*, except in the Life of *Atticus*. Some object to *Nepos*, that his Periods are too long, and the principal *Verb* always placed in the End of the Sentence. But if we consider, that, in this, he follows the Practice of the most approved Writers among the *Latins*, such as *Cicero* and *Livy*, that Objection will vanish.

ANOTHER *Objection* made against this Work, is: That in an *English* Prose-Version of the *Odes* and *Epodes* of

Horace, all the Beauties must, in a manner, be lost, and the whole appear flat and insipid.

BUT this Objection, however strong it might be against a Work that was intended as an accurate and spirited Translation of *Horace*, is yet of no significancy here. I don't pretend to transfuse the Spirit of *Horace* into our Language; I only design this as a Help to younger Persons to bring them the more easily to understand the *Original*.

BUT besides, it is generally allowed, that the Translations of *Horace* into *French*, made by *Dacier*, *Sanadon*, *Tartaron*, &c. are good in their Kind, and very serviceable in clearing up the Difficulties so frequent in this Poet. And why may not an Attempt of the like Nature in our Language, have also its Use? I don't, by this, pretend to put this Translation on the same Footing with those before mentioned; the Designs are quite different; but only to shew that the present Work is not without Example, and that very good Ends may be answered by it.

I acknowledge myself indebted for the Key of *Ode i. Book I.* to my worthy PATRON; as to the Keys of the *Odes* or *Poems* of the other Parts of the Work, I owe more to *Chabotius*, *Lubinus*, and the *Quadraginta Grammatici*, than to any other of all the *Commentators*. The material Variations of the Learned Dr. *Bentley*, I have put next after the Text, that my young Reader may see them at one View.

BEFORE I conclude, I think it not improper to inform the Publick, that this Work has not only been reviewed by several Friends, but also passed through the Hands of a Gentleman well-skilled in this sort of Learning; one whose long Practice and Experience in Teaching, and known Abilities in that Character, bespeak him well capable of putting the last Hand to a Work that is intended chiefly for the Use of Schools.



THE

THE
L I F E
O F
H O R A C E.

QUINTUS HORATIUS FLACCUS was born at *Venussum*, a Town of *Apulia* or *Lucania*, upon the 8th of *December*, in the Year of the City of *Rome* 688, under the Consulships of *Lucius Cotta*, and *Lucius Manlius Torquatus* *, about three Years before the breaking out of *Catiline's* Conspiracy. His Father *Flavius Flaccus*, as appears from *Ode* *xxi. Book I.* was a Tax-gatherer; and, as he tells us himself †, the Son of one that had been made free.

WHEN he was about Eight Years of Age, he was brought by his Father to *Rome*, for the sake of his Education. The Old Man was not only careful to have him instructed in School-Learning and the Sciences, but took great pains in forming his Morals; which *Horace* acknowledges with Gratitude in the Place before-cited. *Orbilius*, whom *Suetonius* mentions as a very severe Person, and of great Repute for Teaching ‡, was one of *Horace's* Masters, as he himself informs us ||.

AT Twenty, he went to *Athens*, to learn the Liberal Sciences, and compleat what his Masters had begun at *Rome* **. He continued there some Years. About this time, *Brutus* going into *Macedonia*, as he passed through *Athens* ††, carried along with him several of the *Roman* Youth

* See *Book I. Ode* *xx.* † *Sat. I. vi.* ‡ *De Illustr. Gramm. c. 9.* || See *Epist. ii. 1. 70.*

** See *Book II. Epist. ii. 43, — 45.* as also *Masson, de Vita Horatii, p. 33, 34.* †† See *Masson, p. 45, 46.*

Youth to the Army. Among these was *Horace*, whom he afterwards made a Military Tribune. But *Horace* was more inclined to court the Favour of the Muses, than to attempt to acquire a Fortune and Reputation by Arms; nor could his Preferment supply that Courage which Nature had denied him; for at the Battle of *Philippi*, he was so far from animating the Troops by his Example, that he threw down his Shield, and fled*.

IN his Return to *Rome*, he was almost shipwreck'd near *Palinurus*, a Promontory of *Sicily* †. At his coming to *Rome*, he concealed himself for some Months in the House of *Ælius Lamias*, till such time as *Varius* and *Virgil* recommended him to *Mæcenas*, who obtained his Pardon from *Augustus* ‖. *Horace's* Wit and Learning soon gain'd him the Esteem of that Court-Favourite; insomuch that about two Years after this he accompanied him to *Brundisium*, a Maritime Town on the *Adriatic*, upon the famous *Appian* Way, as we learn from the *Fifth Satire* of his *First Book*. This happen'd in the 26th Year of his Age; and, in a few Years more he was known to the most considerable Men in *Rome*.

PERSIUS FLACCUS, who lived in the 20th Year of *Tiberius's* Reign, which was in the Year of *Rome* 787, 42 Years after *Horace's* Death, speaking of this our Poet, says, That he had an uncommon Talent of reproofing what was amiss in his Friends, of penetrating into the Bottom of Mens Actions, and discovering the little crafty Turns and Shifts of Vice, and the Weakness and Foibles of Mankind. He gilds the Pill, and smiles while he searches the Wound.

*Omne vaser vitium ridenti FLACCUS amico
Tangit, & admissus circum præcordia ludit,
Callidus excusso populum suspendere naso. SAT. I. 116.*

He



* See *Ode vii. Book II.* † See *Ode i.* — 28. ‖ *Sat. vi. Book I.*

He with a sly insinuating Grace,
 Laugh'd at his Friend, and look'd him in the Face;
 Would raise a Blush where secret Vice he found,
 And tickle while he gently prob'd the Wound;
 With smiling Innocence the Croud beguil'd,
 And made the desperate Passes when he smil'd.

THE Favour he was in at Court, where he was thought to have the Prince's Ear, and to be in the Secret of all Affairs, made many People apply to him, either to satisfy their Curiosity, or be advanced by his Recommendation. In this last Respect he was very cautious, and never ventur'd to recommend any Persons, till he was well acquainted with their Characters, according to the Rule he himself gives in the 18th *Epistle* of his *First Book*.

*Qualem commendes etiam atque etiam inspicere, ne mox
 Incutient aliena tibi peccata pudorem.*

Praise none till well-approv'd on sober Thoughts,
 Left, after, you should blush for others Faults.

WHEN he came to be a little more advanced in Age, he chose to spend only the Spring-time of the Year at *Rome*. In the Summer, he retir'd to his Villa or Country-Seat, and commonly passed the Winter at *Tarentum*; especially when the Season was sharp and cold; for the Air at *Tarentum* was much milder than at *Rome* *.

HE was of a chearful Temper, fond of Ease and Liberty, yet ready to serve his Friends, and grateful to his Benefactors; of a tender and amorous Disposition, as his *Odes* plainly testify; somewhat warm and passionate, as he tells us himself, but soon pacified. *Epistle xx. Book I.*

Irasci celerem, tamen ut placabilis essem.

Soon angry, yet easily brought into good Temper.

He

* See *Epistle vii. Book I.*

He was a great Lover of good Company, and a chearful Glas; but being of an elegant Taste in Conversation, he affected an intire Freedom, and that the Glas should circulate or stand, according to the Pleasure of the Guests.

HE gave very much into the Gallantries of the Age; yet as Years increased, he resolved to give them over. But his natural Temper inclined him so much this Way, that even at Fifty he could not leave them off. Love, notwithstanding he bid him farewell, return'd to the Charge, and made him again feel his Power, as he very prettily tells us in the *First Ode* of the *Fourth Book*.

AFTER this Attack he seems to have master'd his Passions; and, from this time, liv'd in an undisturb'd and philosophical Tranquillity. His Life henceforward was *Secretum iter, & fallentis semita vitæ*; a private Retirement, where Life insensibly glides away. *Epist.* i. xviii. 103.

HE was very short and corpulent, as *Augustus*, in a Letter to him, informs us; comparing him to the Book he sent him, which was a little thick Volume.

HIS Friend and Patron *Mæcenas* dying, *Horace* did not survive him long enough to write his Elegy. It is probable he was so nearly touch'd with the Loss, that it help'd to shorten his Days: For *Mæcenas*, as may be collected from *Dio* the Historian, died in the Beginning of *November*, and *Horace* on the 27th of the same Month. This happen'd six Years before the Birth of *Christ*, in the Year of the City 745, and the 57th of our Poet's Age. His Monument was at the further End of the *Esquiline Hill*, not far from that of *Mæcenas*. With his last Words he declared *Augustus* his Heir*; the Violence of his Distemper being such that he was not able to sign his Will.

* See *Suetonius, de Vita Horatii*, and *Maffon*, p. 366.



MR. J. DAVIDSON having formed his Plan for translating HORACE'S ODES into *English* Prose, with Notes, &c. from Mr. WATSON'S Copy; Part of whose Manuscript was in his Hands for some time; and having published several Books in Numbers before Mr. WATSON'S Translation could be finished; has since printed the two Translations of three several ODES in the News-Papers, but without the Original Text (which is the only Rule by which we can form a proper Judgment of any Translation) in order to prejudice the Public against the latter: Wherefore it is presumed, that it will not be thought improper, *once for all*, fairly to represent the Difference between the two Versions of *Book I. Ode xxv.* from whence the Reader may judge concerning the rest.

HORATIUS.

PARCIUS junctas quatiunt fenestras
Ictibus crebris juvenes protervi,

Mr. WATSON'S TRANSLATION and ORDO.

THE wanton young Men, now more
rarely than heretofore batter your
Window-Shutters, fastned together, with
frequent Strokes ;

Protervi juvenes parcius, nunc quam
antea, quatiunt fenestras tuas, quasi
junctas, crebris ictibus,

Nec tibi somnos adimunt :

nor do they now take away Sleep from
you, by their Noise in the Night, and
Singing ;

nec adimunt somnos tibi, nocturnis clamo-
ribus & cantu ;

amatque

Janua limen,
Quæ prius multum faciles movebat
Cardines :

and your Gate, which before moved easily
on the Hinges, now loves to keep shut on
its Threshold :

tuaque janua, quæ prius movebat faciles
cardines, amat limen suum :

audis minus & minus jam,

now you hear daily less and less the Voice
of your Gallants shut out, saying,

Tu audis quotidie minus & minus jam vo-
cem amatoris exclusi, dicentis,

“ Me tuo longas pereunte noctes
“ Lydia, dormis ?

“ O Lydia, do you sleep long Nights,
“ while I, your Lover, perish before your
“ Doors ?

“ O Lydia, tu dormis longas noctes, me
“ tuo amatore pereunte ante foras tuas ?

Invicem mœchos anus arrogantes
Flebis in solo levis angiportu,
Thracio bacchante magis sub inter-
lunia vento :

You an inconstant Old-Woman, and de-
spised, in your turn, for your Impertinence,
shall bewail your Gallants, being left a-
lone in a narrow Lane by your Lovers, the
Thracian North-Wind raging more about
the Change of the Moon, than at other
times ;

Tu levis anus, & contempta invicem, flebis
ob arrogantes tuos mœchos, te totâ derelictâ
in angiportu ab amatoribus, Thracio vento
bacchante magis sub interlunia, quam aliis
temporibus,

Cum

DACIER.

NOS jeunes fous ne frappent plus
si souvent à vos fenêtres par des
coups redoublez :

Mr. DAVIDSON'S TRANSLATION and ORDO.

THE rude young Rakes are not so
frequently battering your Windows
with redoubled Strokes : | *Juvenes protervi paritèd quatiant fenestras junctas istibus crebris :*

Ils interrompent plus si souvent vôtre
sommeil ;

They suffer you to sleep on without any
Disturbance ; | *Nec adimunt somnos tibi :*

et vôtre porte qui s'ouvroit
avec tant de facilité, maintenant est
toujours fermée.

and your Gate which formerly opened with
the greatest ease, is now almost continually
shut. | *januaque quæ prius movebat cardines multùm
faciles, nunc amat limen.*

Dé jour en jour vous entendez moins
cette chanson, qui vous estoit si con-
nue :

From day to day, you are more rarely ad-
dressed after this manner, once so familiar
to you : | *Mindus & mindus jam audis :*

“ Pendant que plein d'amour s'epire à votre porte,
“ Lydie, vous dormez d'un paisible sommeil.

“ Ah ! cruel Lydia ! while I, your Lov-
“ er, languish at your Gate all the Night | “ *O Lydia, dormis, me tuo percunte longas
“ long, you enjoy your soft Repose. noctes ?*

En fine, sur vos vieux jours courant en
dishabillé dans le ruë detournées, &
vous exposant au vent de bise lors qu'il
se dechainé avec le plus de furie dans
la conjonction de la Lune, vous pleu-
rerez à vôtre tour de la fierté de vôt
galands,

The time shall come, when, in an advanced
Age, you shall run carelessly dressed along
the Streets and By-Paths; and exposing
yourself to the Fury of the Thracian Winds,
which rage with the greatest Violence about
the time of the New-Moon, shall lament,
in your turn, the Insolence of your Lovers, | *Jam anus invicem stebis mœchos arrogantes
levis in angiporstu solo, vento Thracio ma-
gla baccante sub interlunia;*

Lorsque

HORATIUS.

Cùm tibi flagrans amor, & libido;
Quæ solet matres furiare equorum,
Sæviet circa jecur ulcerosum,

Mr. WATSON'S TRANSLATION and ORDO.

when furious Love and Lust, that use to make Mares mad, shall torment you about your ulcerated Liver, | cum flagrans amor & libido, quæ solet furiare matres equorum, sæviet tibi circa tuum ulcerosum jecur,

Non sine questu,

not without complaining,

| non sine questu,

Læta quòd pubes ederâ virenti
Gaudeat, pullâ magis atque myrto

that the wanton Youth takes more delight in the green Ivy-Tree, in a young Wench of a dark Myrtle Colour, | eò quòd juvenes anteponunt puellas vetulâ; quòd læta pubes magis gaudeat virenti bederâ, puellâ pullâ atque myrto colore,

Aridas frondes hyemis sodali
Dedicet Hebro.

but devotes the dry Leaves (old withered Women) to Hebrus, a River in Thrace, very cold, and therefore a Companion for Winter. | dedicet aridas frondes Hebro, fluvio Thraciæ frigidissimo, ideoque sodali hyemis.

MR. DAVIDSON'S Translation of this ODE is not done from the *Latin* Text of HORACE, but is taken at second hand from the *French* Version of Monsieur DACIER; which is only a loose Translation, that gives something of the Sense of the ODE, but without the least regard to the precise Meaning of the Words.

If Mr. DACIER has made but a bad Translation from the *Latin*; Mr. DAVIDSON'S Translator has made a worse from the *French*. For Example, he renders,

1. Nos jeunes sôûs,
2. ne frappent plus,
3. lorsque,
4. vous entendez moins cette chanson,
5. qui vous estoit si connue,

The rude young Rakes,
are not so frequently battering,
which,
you are more rarely addressed after this
manner,
once so familiar to you.

6. enfin,

DACIER.

Lorsque l'amour ardent, & la chaleur
que met les jumans en furie, embrase-
ront vôtre cœur ulcere.

Mr. DAVIDSON'S TRANSLATION and ORDO.

For ardent Love, and violent Desire shall
seize your wounded Heart.

*Cum flagrans amor & libido, quæ solet fu-
riare matres equorum, sæviet circa jecur ul-
cerosum,*

En fin, vous vous plaindrez,

In fine, you shall observe, to your sorrow, | *non sine quæstu,*

que les jeunes-gens aiment mieux le
terre verd, & le jeune myrte ;

that the Youth take pleasure only in the
verdant Ivy, and the growing Myrtle ;

*quodd pubes læta hæderâ virenti atque myr-
to pullâ magis gaudeat ;*

et qu'ils consacrent le vieilles feuilles
à l'Hebre compaignon de l'hyver.

but consecrate the withered and decayed
leaves to *Hebrus*, the Companion of Win-
ter.

*dedicet vero frondes aridas Hebro, sodali-
biemis.*

6. enfin,
7. sur vos vieux jours,
8. les rûes detournées,
9. fierté,
10. embraseront vôtre cœur ulcéré,
11. vieilles feuilles,

*the time shall come, when,
in an advanced Old-Age,
the Streets and By-Paths,
Insolence,
shall seize your wounded Heart,
the withered and decayed Leaves.*

II. Mr. DAVIDSON, by his close Imitation of DACIER, has quite
mistaken the common Signification or Meaning of the Words under-
written :

1. levis,
2. sæviet,
3. jecur ulcerosum,
4. cum,
5. libido,
6. angiportu,
7. pullâ myrto

*carelessly dressed,
shall seize,
your wounded Heart,
for,
violent Desire,
the Streets and By-Paths,
growing Myrtle, which DACIER
translates the young, &c.*

III. Mr. DAVIDSON has not turned into *English* the following seven Words in the Text, but has dropt them entirely, viz.

- | | | | |
|-------------|--------------|-----------|----------|
| 1. Junctas, | 3. Limen, | 5. Circa, | 7. Solo. |
| 2. Nec, | 4. Cardines, | 6. Læta, | |

together with the whole Verse,

Quæ solet matres furiare equorum,

tho' DACIER had translated it.

IV. Mr. DAVIDSON, in his *Ordo Verborum*, has not joined *levis* with its proper Substantive, viz. *anus*; and has placed *bederâ virenti* before *magis gaudeat*.

V. Mr. DAVIDSON has supplied but three *Ellipses* in his *Latin Ordo*, viz.

nunc, jam, verò.

and in his *English* Version he has only added to what DACIER had said before, speaking of *Lydia*, these Words,

Ab, cruel!

I. **M**R. WATSON's Translation is from the original *Latin* of HORACE, and is as close and literal as the Idiom of the two Languages will allow.

II. He supplies the *Ellipses*, or Words that are wanting, both in the *Latin Ordo* and in the *English* Version; which is a vast Help to the Learner, for the right understanding of the Poet's Meaning.

Ellipses supplied by Mr. WATSON in his *Ordo Verborum.* *Explanatory Words added by Mr. WATSON in the English Version.*

- | | |
|--|---|
| 1. Nunc quàm antea, | 1. Now more rarely than heretofore, |
| 2. tuas, | 2. your, |
| 3. nocturnis clamoribus & cantu, | 3. by their Noise in the Night and singing, |
| 4. tuaque, | 4. and your, |
| 5. suum, | 5. its, |
| 6. quotidie, | 6. daily, |
| 7. vocem amantis exclusi dicentis, | 7. the Voice of your Gallants shut out, saying, |
| 8. O! | 8. O! |
| 9. amatore, | 9. Lover, |
| 10. ante fores tuas, | 10. before your Doors, |
| 11. contemta, | 11. and despised, |
| 12. tuos, | 12. your, |
| 13. ab amatoribus, | 13. by your Lovers, |
| 14. quàm aliis temporibus, | 14. than at other times, |
| 15. eò quod juvenes anteponunt puellas vultus, | 15. |
| 16. puella myrteo colore, | 16. a young Wench of a dark Myrtle Colour, |
| 17. fluvio Thraciæ frigidissimo, | 17. a River in Thrace, very cold, |
| 18. ideoque, | 18. and therefore. |

III. Mr. WATSON's *Ordo Verborum* is quite agreeable to the strictest Rules of the *Latin Syntaxis*, or Construction.

IV. He explains all the difficult Words, giving the Sense of the metaphorical Expressions in plainer and easier Terms.

V. He explains several Customs used by the young Gentlemen of Rome at the time in which the ODE was wrote.

VI. He has given the true Meaning of the Word *Angiportus*, and confirmed it by a proper Quotation from *Terence*.

VII. As a Proof of his good Taste, he has subjoined the various Readings which the reverend and very learned Dr. *Richard Bentley* has inserted in the Text, viz.

longam noctem	} for {	longas noctes.
virente		virenti.
Euro		Hebro.

1. Mr. WATSON has not translated the Word *multum* before *facile*, and has likewise left it out in his *Ordo* through mistake.

2. The Word *Quasi* is prefixed to *junctas*, whereas I think *arctè* had been more proper, for the Window-shutters were close shut, to prevent the Windows from being damaged by the young Rakes.

3. The following Passage in the *Ordo*, viz. *Puella, pulla atque myrto colore*, is very confused and incorrect, thro' the Printer's Fault; for in the Copy it must have been, *atque pulla myrto, puella myrteo colore*.

Mr. BOND, in his Commentary upon this ODE above 135 Years ago, has the following Remark: *Pulla myrto*, i. e. *subviridi myrto penè nigra*, metaph. est, nam myrtus nigra ponitur pro formâ constanti, quæ non facile perit, qualis est in puellâ subfusca & nigricante: *Laudant Galli hunc colorem, quum puellam sic coloratam appellant Belle Brunette*.

Of what use Mr. DAVIDSON's Translation may be to the *Learned*, I leave him who made it to determine. This I will venture to affirm, that it can be of no manner of Service or Advantage to the *Learner*, who will find himself greatly disappointed when he comes to consult it, for the following Reasons:

I. He will be left quite at a loss for the Exposition of several Words that are wholly omitted in this Translation; such as *limen*, *cardines*, &c.

II. He will find few Ellipses, or Words that are wanting, supplied, to guide him to the Sense of the Passage.

III. This Translation being intirely paraphrastical, can never give him any grammatical Notion of the Sense of the Words; for Example, when he finds *Nec tibi adimunt somnos* translated, *They suffer you to sleep on without Disturbance*; and *Non sine questu*, rendered by, *In fine, you shall observe to your sorrow*; and *pulla myrto*, by *growing Myrtle*; it is impossible he can receive any Idea of the literal Sense of the Words.

IV. Mr. DAVIDSON's Translation must necessarily mislead a Boy to mistake the true Sense of the *Latin Words* in the ODE, whose Meaning it has intirely misrepresented. How would a Master receive

a Scholar, who should tell him that *levis* signified *carelessly dressed*, or *angiportus*, a *Street and By-Path*.

From all which it is evident, that Mr. DAVIDSON's Performance is in no measure adapted to the Use of Schools, the Purpose for which it is intended.

On the contrary, Mr. WATSON's Translation affords a young Beginner all the necessary Helps that he stands in need of, for finding out the true Sense of the ODE. For,

I. He gives the distinct and exact constructive *Ordo Verborum* of the Text.

II. He fills up all the Ellipses wanting, to make the Sense full and compleat.

III. He gives the proper *English* Signification of every Word in the Text.

IV. He explains all the difficult Words, giving the Sense of the metaphoric Expressions in plain and easy Terms.

And *lastly*, For the Benefit of those that are more advanced, together with useful ANNOTATIONS, and a well-contrived KEY to each ODE; he gives the various Readings of the Reverend and Learned Dr. BENTLEY at the foot of the *Latin* Page.

Having thus fairly drawn a Parallel between the Two VERSIONS, I will take the Liberty to put Mr. DAVIDSON, and his ASSISTANTS, in mind of the good Advice that TERENCE gave, upon the like Occasion, which we find in the Prologue to his ANDRIA, *viz.*

DEHINC, UT QUIESCANT PORRO, MONEO, ET DESINANT
MALEDICERE, MALEFACTA NE NOSCANT SUA.

N. B. Mr. WATSON first began a Translation of the ODES of HORACE into English Prose; and Mr. DAVIDSON was the first who began to criticise that Translation, and, in a public manner, to compare it with his own.

Of the different Sorts of Verse contained in the ODES and
EPODES of HORACE.

I. **T**HE First Sort is the *Asclepiad*, so called from *Asclepias* the Inventer; they are also called *Choriambics*, because the Foot *Choriambus* has the second and third Place, which is composed of a *Trocheus* and *Iambus*; that is, of four Syllables, of which the first and last are long, the two middle short. The first Foot of this kind of Verse is a *Spondee*, the second and third a *Choriambus*, the fourth a *Pyrrichius*, which consists of two short Syllables.

Mēcāēpnās ātāvīs | ēdītē rēlgībūs.

Others measure this sort of Verse after this manner :

Mēcāēpnās ātāvīs | ēdītē | rēlgībūs,

namely, by putting after the second Foot a *Cæsura*; so that a *Spondee* and a *Daetyl* go before the *Cæsura*, and two *Daetyls* follow it.

Of this Sort are, Ode i. Book I. Ode xxx. Book III. and Ode viii. Book IV.

Besides these *Asclepiad-Choriambics*, there are others which are called *Alcaic-Choriambics*, which consist of five Feet, one *Spondee*, three *Choriambics*, and a *Pyrrichius*; as,

Tū nē | quāēsīēns | scīrē nēsās | quēm mībī quēm | tībī.

Such is Ode xi Book I.

Lastly, there are others which are called *Glyconic-Choriambics*, from one *Glycon* the Inventer. These have three Feet, whereof the first is a *Spondee*, the second a *Choriambus*, and the third a *Pyrrichius*. Of this kind is the first Verse of Ode iii. Book I.

Sic tē | divā pōtēns | Cypri.

Which Verse some measure so, that they make two *Daetyls* after the *Spondee*. The greater *Choriambic* or *Asclepiad*, is commonly subjoined to this lesser *Choriambic*, as appears in the same third Ode.

II. The Second Sort of Verse is the *Sapphic*, so called from *Sappho*, who invented it: It consists of five Feet, a *Trochee*, *Spondee*, *Daetyl*, and two *Trochees*. Three of these Verses successively follow one another; to which is added an *Adonic*, composed of a *Daetyl* and a *Spondee*. Of this kind is Ode ii. Book I.

Jām sātīs tērvīs nīvīs | ūtquē | dīraē.

III. The Third Sort of Verse, is *Daetylic*; of these some are called, 1. *Alcmanic*, from *Alcman* a Greek Lyric Poet, who first used them. They have four Feet, whereof the first three are *Daetyls*, and the fourth a *Spondee*; as,

Cārmīnē | pērpētīlō cēle | brārē.

An *Hexameter* is commonly prefixed to this sort, as appears by Ode vii. Book I. *Laudabunt alii*, &c. 2. Others are called *Dimeter-Hypercatalectic Daetyls*, and consist of two *Daetyls* and one Syllable; as,

Arbōri | busquē cōmaē.

3. Others are called *Alcaic-Daetyls*, from *Alcaeus* their Inventer; and these are of two Sorts. (1.) Those which are composed of five Feet, ex-

cepting one Syllable, which they call *Penthemimeris*. The first Foot is either an *Iambus* or *Spondee*, the other an *Iambus*; a single Syllable follows that, which is called *Cæsura*; the last two Feet are *Daetyls*. Of this sort is *Ode viii. Book I.*

Vidēs | ūt ālſā | ſtēt nīvė | cāndīdūm.

(2.) The other Sort consisteth of two *Daetyls*, and two *Trochees*; as,

Tērrēt ēlquōs ēquīlūmqvē | vūltūs.

Which Verse is usually put in the fourth Place in an *Alcaic Ode*. Lastly, The longest of all Kinds of *Daetylic* Verses is called *Archilochic*, from *Archilochus* the Inventer; and hath seven Feet; of which the four first may be *Daetyls*, the three last *Trochees*. Of this sort is the first Verse of *Ode iv. Book I.*

Sōlvitūr | ācrīs hīlēm̄s grāſſā vīcē | vērīs | ēt Fūvōnī.

To this Kind of *Archilochic-Daetylic* Verse is commonly added another *Iambic* of six Feet, except one Syllable.

Trāhūnt quāē sīc|cās mō|chīnæ cārī|nās.

Moreover, these Verses are called *Daetylics*, because they admit of several *Daetyls*, altho', in the *Almanian* and *Archilochian Daetylics*, *Spondees* may be mixed with *Daetyls* in the four first Places.

IV. The Fourth Kind of Verse is that called the *Pherecratian*, from *Pherecrates* a Comic Poet of *Athens*; which consists of three Feet, a *Spondee*, *Daetyl*, and *Spondee*; as,

Quāmvīs | Pōntīcā | pīnūs.

This hath the third Place in an *Ode* consisting of five different Kinds of Verse, whereof the two first are *Asclepiads*, the fourth a *Glyconic*; an Example of which we have in *Ode xii. Book I. O navis, &c.*

V. The Fifth Kind of Verse is called *Aristophanic*, from *Aristophanes* a Comic Greek Poet. This consists of two Feet, namely, a *Choriambus* and *Bacchius*; a *Bacchius* is composed of one short and two long Syllables; such is the Verse of *Ode vii. Book I.*

Lydiā dīc | pēr ōmnēs.

Some make this kind of Verse to consist of three Feet, a *Daetyl* and two *Trochees*.

VI. The Sixth Kind of Verse is that called *Alcaics*, from *Alcaeus* a Greek Lyric Poet. This consists of four Feet, namely, an *Epitritus*, two *Choriambi*, and a *Bacchius*; as,

Cūr tīmēt ſlāvūm Tībērīm | tāngērē? Cūr | ōlivūm.

This kind of Verse is annexed to the *Aristophanic*, of which I gave an account under *Señ. V.* Of this kind is *Ode vii. Book I.* The Foot *Epitritus* is made up of four Syllables, the first short, and the other three long; or three long, and the last short; or the first long, the second short, and the two last Syllables long; or the two first long, the third short, and the last long.

VII. The Seventh Sort of Verse is called *Iambic*, which are of different Kinds; for, 1. Some are called *Senarii*, or *Trimetri*; and these consist either, (1.) of pure *Iambics*; such as are in *Epode xi. of the Book of Epodes.*

Sūs | ēt īplā Rōmā vīrībūs | rūt.

Or,

Or, (2) They have different Feet mixed with the *Iambic*; such as are *Epodes* xii. and xiii. of the same *Book*. 2. Other *Iambic* Verses are *Dimetri*; that is, consist of four Feet; as,

Amī|cē prō|pūgnā|cūlā.

These are commonly subjoined to the *Senarii*, as one may see in the *First Epode*; some are both *Dimetri* and *Hypercataleſti*, that is, exceed in one Syllable; as,

Lēnī|tē clāmōrēm | sōdālēs.

Such is every third Verse in an *Alcaic Ode*. 3. Some, in fine, are called *Iambici Trimetri*, or *Senarii Cataleſti*, these consist of six Feet, except one Syllable; as,

Mēā|rēnī | dēt īn | dōmō | lācū|nār.

The *Trochaicus-Dimeter-Cataleſtus* is usually prefixed to these.

VIII. The Eighth Sort is called *Trochaics*, differing from the *Iambics* in this, that in place of an *Iambus* they admit of a *Trochee* in those Places where *Iambic* Verses have an *Iambus*. Such is the *Trochaicus-Dimeter-Cataleſtus*, in *Ode* xv. of *Book II*.

Nōn ī|būr nē|qu' aūrē|īm.

How all these Sorts of Verses may be mixed in different *Odes*, will easily appear in reading. Two Sorts of *Odes* are mostly in use, the *Sapphic* and *Alcaic*; the *Sapphic* consists of three *Sapphic* Verses, as may be seen in *Sec.* II. to which three is subjoined an *Adonic*. *Alcaics* are composed of *Dactylic-Alcaics*, of which I have given an account, *Sec.* III. and one *Iambic*, which are explained, *Sec.* VII.

When the same Sort of Verses occur in the same *Ode* alternately, after each other, the *Ode* is called *Distrophos*, that is, having two *Strophes*; for that Order of Verse which returns sundry times, is called by the *Greek* *στροφὴ*, *Strophe*, and by us a *Stanza*. If the same Sort of Verse be repeated after every third Line, it is called *Triſtrophos*; if after every fourth, it is called *Tetraſtrophos*. When the same Sort of Verse occurs through the whole *Ode*, it is called *Monocolos*. When it is made up of two different Sorts of Verse, it is called *Dicolos*; when of three Sorts, *Tricolos*; when of four Sorts, *Tetracolos*. In fine, a Verse is called *Acataleſtus*, when it is intire in all its Parts, and no Syllable, no Foot is wanting, or redundant; *Cataleſtus*, when it wants one Syllable; *Brachycataleſtus*, when a whole Foot is wanting; *Hypercataleſtus*, or *Hypermeter*, when it has a Foot too much.

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Vidēs | ūt āltā | sēt nīvē | cāndidūm.

(2.) The other Sort consisteth of two *Daetyls*, and two *Trochees*; as,

Tērrēt ēlquōs ēquīstūmqūē | vūltūs.

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Sōlvitūr | ācrīs hīlēm̄s grātē vīcē | vērīs | ēt Fā|vōnī.

To this Kind of *Archilochic-Daetylic* Verse is commonly added another *Iambic* of six Feet, except one Syllable.

Trāhūnt quāē sīc|cās mū|chīnāē cārī|nās.

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This hath the third Place in an *Ode* consisting of five different Kinds of Verse, whereof the two first are *Asclepiads*, the fourth a *Glyconic*; an Example of which we have in *Ode xii. Book I. O navis, &c.*

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Sūs | ēt īplā Rōmā wī|rībūs | rūit.

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Nōn ī|būr nē|qu' aūrē|īm.

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*Hic uno intuitu cernere licet omnia versuum genera, quibus
HORATIUS, Lyricorum Romanorum princeps, usus est.*

1. ^{u u u | u} Erruit urbem. *Od. 2. l. 1.*
1. *Adonius Dimeter Cataleëticus.*
2. ^{u u | u u |} Arboribusque comæ. *Od. 7. l. 4.*
2. *Dactyl. Archiloch. Dimet. Hypercataleë.*
3. ^{u u | u u | u} Grato, Pyrrha, sub antro. *Od. 5. l. 1.*
3. *Pherecratius Trimeter Acataleëticus.*
4. ^{u u | u u | u} Sic te Diva potens Cypri. *Od. 3. l. 1.*
4. *Choriambic. Glyconius Trimet. Acataleëticus.*
5. ^{u u | u u | u} Aut Ephefum, bimarise Corinthi.
5. *Dactylic. Alcman. Tetramet. Cataleë.*
6. ^{u u | u u | u u | u} Laudabunt alii claram Rhodon, aut Mitylenen. *Od. 7. l. 1.*
6. *Heroicus Hexameter Cataleëticus.*
7. ^{u u | u u | u} Non ebur, neque aureum. *Od. 18. l. 2.*
7. *Euripideus Trochaicus Dimeter Cataleë.*
8. ^{u u | u u | u u | u} Mea renidet in domo lacunar. *Od. 18. l. 2.*
8. *Iambicus Archilochius Trimeter Catal.*
9. ^{u u | u u | u u} Amice propugnacula. *Epod. 1.*
9. *Iambicus Archilochius Dimeter Acataleëticus.*
10. ^{u u | u u | u u | u} Sylvae laborantes geluque. *Od. 9. l. 1.*
10. *Iambicus Archiloch. Dimeter Hypercataleë.*
11. ^{u u | u u | u u | u} Ibis Liburnis inter alta navium. *Epod. 1.*
11. *Iambicus Archiloch. Trimeter Acataleëticus.*
12. ^{u u | u u | u u | u} Mæcenat atavis edite regibus. *Od. 1. l. 1.*
12. *Choriambic. Asclepiad. Tetramet. Acataleë.*

13. Jam fatiis terris nivis atque dirae. *Od. 2. l. 1.*
 13. *Sapphicus Pentameter Acatalectus.*
14. Vides ut altâ stet nive candidum. *Od. 9. l. 1.*
 14. *Dactylicus Alcaicus Acatalectus.*
15. Flumina contiterint acuto. *Od. 9. l. 1.*
 15. *Dactyl. Alcaic. vel Pindaric. Tetram. Acat.*
16. Tu ne quæris, scire nefas, quem mihi, quem tibi. *Od. 11. l. 1.*
 16. *Choriamb. Alcaic. Pent. Acat.*
17. Lydia, dic per omnes. *Od. 8. l. 1.*
 17. *Choriambicus Aristophanius Dimet. Acat.*
18. Te Deos oro, Sybarin cur properes amando? *Od. 8. l. 1.*
 18. *Choriambicus Alcaicus Tetram. Acatalect.*
19. Milerarum est neque amorî dare ludum. *Od. 12. l. 3.*
 19. *Ionicus à minore Sapph. Trimet. Acatal.*
20. Solvitur acris hyems gratâ vice veris & Favoni. *Od. 4. l. 1.*
 20. *Dact. Archil. Heptam. Acat. Asynartetus.*
21. Scribere verticulis, amore perculum gravi. *Ep. 11.*
 21. *Elegiambicus Archilochius Asynartetus.*
22. Nivesque deducunt Jovem, nunc mare, nunc tiluæ. *Ep. 13.*
 22. *Iambelegus Archilochius Asynart.*

CATALOGUS

CATALOGUS

EDITIONUM QUINTI HORATII FLACCI,

Ab ann. 1476. ad ann. 1739.

Quæ in BIBLIOTHECA

JACOBI DOUGLAS,

Colleg. Medicor. Londinens. Socii Honorarii, & S. R. S.

A D S E R V A N T U R.

A C A T A L O G U E of the E D I T I O N S of the W O R K S of H O R A C E.

		1400.	
1476.	O pera. <i>De Lavagnia.</i>	_____	Mediolani. fol.*
1477.	Opera. <i>Condâ Petri.</i>	_____	Venetiis. fol.*
1480.	Epistole <i>Horacii.</i>	_____	Cadomi. 4to.
1481.	Opera. <i>Raph. Regius.</i>	_____	Patavii. fol.*
1482.	Opera. <i>Christ. Landinus.</i>	_____	Florentiæ. fol.*
1483.	Opera. <i>Christ. Landinus.</i>	_____	Venetiis. fol.*
1483.	Opera. <i>Christ. Landinus.</i>	_____	Venetiis. fol.*
1486.	Opera. <i>Christ. Landinus.</i>	_____	Venetiis. fol.*
1490.	Opera. <i>Geo. Arrevabene.</i>	_____	Argentinae. fol.*
1498.	Opera. <i>Jac. Locherus.</i>	_____	Venetiis. fol.*

		1500.	
1501.	Opera. <i>Aldus.</i>	_____	Venetiis. 8.*
1503.	Opera. <i>Badius.</i>	_____	Parrhisiis. fol.*
1505.	Opera. _____	_____	Parrhisiis. 8.*
1506.	Opera. _____	_____	Parrhisiis. 8.*
1508.	Opera. cum iv Comment.	_____	Mediolani. fol.*
1509.	Opera. <i>Aldus.</i>	_____	Venetiis. 8.*

		1510.	
1511.	Opera. <i>Badius.</i>	_____	Parrhisiis. fol.*
1516.	Opera. <i>Mancinelus.</i>	_____	Parrhisiis. fol.*
1516.	Opera. <i>Paganinus.</i>	_____	Venetiis. fol.*
1516.	Ars Poetica, Sermones & Epistolæ. <i>Job. Britannus.</i>	_____	Ven. fol.
1517.	Epistolarum Liber.	_____	Liptzk. 4to.
1519.	Opera. _____	_____	Parrhisiis. fol.

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1519. Opera. *apud Juntas.* _____ Florentiæ. 8. *.
1519. Opera. *Fran. Asulanus.* _____ Venetiis. 8. *

1520.

1521. Opera. *Paganinus.* _____ 16.
1524. Opera. *Valentin. Curio.* _____ Basilæ. 8.
1527. Opera. *Acron. Comment.* _____ Basilæ. 8. *.
1527. Opera. *Franc. Asulanus.* _____ Venetiis. 8.
1528. Opera. *Simon Colinaeus.* _____ Parrhisiis. 8.
1528. Opera. *cum iv. Commentar.* _____ Parrhisiis. fol. *.
1529. Opera. _____ Antverpiæ. 8.

1530.

1530. Opera. *Seb. Gryphius.* _____ Lugduni. 8.
1533. Ars Poetica. *Jan. Parrhasius.* _____ Parisiis. 8.
1536. Opera. *Philip Romanus.* _____ Lugduni. 8.
1536. Opera. *Seb. Gryphius.* _____ Lugduni. 8.
1536. Epistolæ. *Badius.* _____ Parisiis. 8.
1536. Ars Poetica. *J. Parrhasius.* _____ Lugduni. 8.
1536. La Poetica d'Horatio. *Lod. Dolce.* _____ 8.
1538. Opera. *Seb. Gryph.* _____ Lugduni. 8.
1539. Annotationes. *Henr. Glareanus.* _____ Friburgi. 8.
1539. Opera. *Simon Colinaeus.* _____ Parisiis. 8.

1540.

1540. Opera. *Ant. Dumæus.* _____ Antverpiæ. 8.
1540. Opera. *Vent. Roffinell.* _____ Venetiis. 8.
1540. Opera. *Sim. Colinaeus.* _____ Parisiis. 12.
1541. Ars Poetica. *S. Chappelet.* _____ Parisiis. 4to.
1543. Opera. *Sim. Colinaeus.* _____ Parisiis. 12.
1543. Opera. *Badius.* _____ Parisiis. fol. *.
1541. Opera. _____ *ex officin. Erasman.* Venetiis. 12.
1544. Opera. *Rob. Stephanus.* _____ Parisiis. 8.
1544. Opera. *Joan. Crinitus.* _____ Antverpiæ. 8.
1545. Epod. Carmen Seculare, Ars Poetica. *Mich. Vascofanus.* Par. 4to.*
1545. Commentatores Basilienses. *Hen. Petrus.* Basilæ. 4to.*
1545. Opera. *Franc. Gryph.* _____ Parisiis. 12.
1546. Opera. *Seb. Gryph.* _____ Lugduni. 12.
1546. Opera Lyrica. *H. Figulus.* _____ Francof. 8.
1548. Opera. *Vin. Valgrif.* _____ Venetiis. 8.
1548. Carminum Libri Quatuor. *Thom. Richardus.* _____ Parisiis. 8.
1549. Opera. *Hen. Stephanus.* _____ Parisiis. 8.
1549. Epistolarum Libri Duo. *Vascofanus.* _____ Parisiis. 4to.
1549. Opera. Commentatores Veneti. _____ Venetiis. fol. *

1550.

1550. Ars Poetica. *Jac. Grifolus.* _____ Florentiæ. 4to.
1551. Opera. *Ant. Vincentius.* _____ Lugduni. 12.
1551. Opera. *Seb. Gryphius.* _____ Lugduni. 12.
1551. Sermonum Libri Duo. *Tho. Richardus.* _____ Parisiis. 4to.

1552

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1551. Sermonum Libri duo. *Mich. Vasosan.* ———— Lutetia. 4to.
 1552. Opera. *Joh. Louis.* ———— Antverpia. 8.
 1552. Opera. *Joh. Gymnicus.* ———— Antverpia. 8.
 1552. Ars Poetica. *Jac. Grifolus.* ———— Lutetia. 8.
 1552. Ars Poetica. *Th. Richardus.* ———— Parisiis. 4to.
 1553. Opera. *Hieron. Scotus.* ———— Venetiis. fol.*
 1553. Ars Poetica. *J. de Nores.* ———— Venetiis. 8.
 1553. Ars Poetica. *A. Arriabenus.* ———— Venetiis. 8.
 1553. In Poetiam. *Ach. Statius.* ———— Antverpia. 4to.
 1553. Commentariorum in Epist. Liber Prim. *J. Amariton.* Parisiis. 8.
 1553. Carm. Lib. iv. Epodon. Lib. i. Carm. Sec. *Th. Richard.* Par. 4to.*
 1553. Carminum Libri iv. *Mich. Vasosan.* ———— Lutetia. 4to.*
 1554. Opera. *Seb. Gryphius.* ———— Lugduni. 8.
 1554. Ars Poetica. *J. de Nores.* ———— Parisiis. 8.
 1554. Ars Poetica. *Fran. Luifinus.* ———— Venetiis. 4to.
 1554. Epistolarum Libri Duo. *Tho. Richardus.* ———— Parisiis. 4to.
 1555. Ars Poetica. *F. Robertellus.* ———— Basilia. 8.
 1555. Opera. *Geo. Fabricius.* ———— Basilia. fol.*
 1555. Opera. *Anton. Muretus.* ———— Venetiis. 8.
 1556. Opera. *Mart. Nutius.* ———— Antverpia. 12.
 1557. Opera. *Th. Pulmannus.* ———— Antverpia. 8.
 1557. Sermonum Libri Duo. *Thom. Richardus.* ———— Parisiis. 4to.
 1558. Opera. *Raphalengius.* ———— ex officin. Plantin. 12.
 1559. Opera. *Ant. Muretus.* ———— Venetiis. 8.
 1559. Opera. Hæredes Seb. Gryphii. ———— Lugduni. 12.
 1559. Opera. *Anton. Muretus.* ———— Lugduni. 8.
 1559. Opera. *Joan. Frellonius.* ———— Lugduni. 12.
 1559. Sermoni & le Epistole di Horatio. *Lud. Dolce.* — in Vinegia. 8.
 1559. Opera. Lyrica. *J. Lœius.* ———— Antverpia. 8.
 1559. Opera. Comment. Venet. ———— Venetiis. fol.

1560.

1560. Epistolæ, Sermones, & Ars Poetica. *Joan. Lœius.* Antverpia. 8.
 1561. Opera. *Anton. Muretus.* ———— Venetiis. 8.
 1561. Poetices Libri Septem. *J. C. Scaliger.* ———— fol.*
 1562. Opera. *Dion. Lambinus.* ———— Lugduni. 4to.*
 1562. Opera. Comment. Venet. ———— Venetiis. fol.
 1562. Ars Poetica. *Gul. Buon.* ———— Parisiis. 4to.
 1562. Ars Poetica. *Jac. Grifolus.* ———— Venetiis. 8.
 1562. In primum Epistolarum sine Textu. *P. Landenotus.* Parisiis. 4to.
 1562. Epodon. *Th. Richardus.* ———— Parisiis. 4to.*
 1562. Epistolarum Libri Duo. *Thom. Richardus.* ———— Parisiis. 4to.
 1562. Ars Poetica. *Thom. Richardus.* ———— Parisiis. 4to.
 1563. Carm. Lib. Epod. Lib. Carm. Seculare. *Th. Richard.* Parif. 4to.*
 1563. Opera. *Joannes Gryphius.* ———— Venetiis. 8.
 1563. Ars Poetica. *Jo. Sambucus.* ———— Antverpia. 8.
 1564. Opera. *The. Pulmannus.* ———— Antverpia. 12.
 1565. Opera. Hæred. *Joan. Gryphii.* ———— Venet. 8.
 1565. Opera. *Dionys. Lambinus.* ———— Venetiis. 4to.
 1565. Opera. Hæredes Seb. Gryphii. ———— Lugduni. 12.

1566

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|---------------|-------|---|
| æ. 4to. | 1566. | Opera. <i>Dionys. Lambinus.</i> ————— Venetiis. 4to.* |
| piæ. 8. | 1566. | Satyræ, Epistolæ, & Ars Poet. <i>Dionysius Lambinus.</i> Venetiis. 4to. |
| piæ. 8. | 1566. | Opera. <i>The. Pulmannus.</i> ————— Antverpiæ. 12. |
| tiæ. 8. | 1566. | L'Opere. <i>Giov. Fabrini.</i> ————— in Venetia. 4to. |
| is. 4to. | 1566. | Commentarius in triginta duas Odas Libri 1. <i>Joan. Casarius.</i> |
| is. fol.* | | Romæ. 8.* |
| tiis. 8. | 1566. | Opera. Vidua <i>Joan. Lœi.</i> ————— Antverpiæ. 8. |
| tiis. 8. | 1566. | Epistolarum Libri duo. <i>Gab. Buonius.</i> ————— Parisiis. 4to. |
| æ. 4to. | 1566. | Two Books of Satyres, in English Verse. ————— London. 4to. |
| ifiis. 8. | 1566. | Opera. <i>The. Pulmannus.</i> ————— Antverpiæ. 12. |
| Par. 4to.* | 1567. | Art of Poetry, Pittles and Satyrs engl. <i>Thom. Drant.</i> Lond. 4to. |
| æ. 4to.* | 1567. | Epodon Liber. <i>Jacobus Cruquius.</i> ————— Antverpiæ. 8.* |
| uni. 8. | 1567. | Sermones, Epistolar. Lib. 1. et Ars Poetica. <i>Dionysius Lambinus.</i> |
| ifiis. 8. | | Lutetiæ. fol.* |
| is. 4to. | 1568. | Opera. Hæredes <i>Nic. Bryling.</i> ————— Basilicæ. 8. |
| is. 4to. | 1568. | Opera. <i>Dionys. Lambinus.</i> ————— Lutetiæ. fol.* |
| iliæ. | | |
| liæ. fol.* | | |
| etiis. 8. | 1570. | Opera. <i>Anton. Muretus.</i> ————— Venetiis. 8. |
| rpia. 12. | 1570. | Opera. <i>Dion. Lambinus.</i> ————— Antverpiæ. 8. |
| rpia. 8. | 1571. | Opera. <i>Dion. Lambinus.</i> ————— Antverpiæ. 8. |
| fiis. 4to. | 1573. | Satyrarum Libri duo. <i>Jacobus Cruquius.</i> ————— Antverpiæ. 8. |
| tin. 12. | 1574. | Opera. <i>Anton. Gryphius.</i> ————— Lugduni. 8. |
| etiis. 8. | 1574. | Opera. <i>Guil. Norton.</i> ————— Londini. 8. |
| duni. 12. | 1575. | Opera. <i>Dion. Lambinus.</i> ————— Florentiæ. 8. |
| duni. 8. | 1575. | Epistolarum Libri duo. <i>Claudius Minoes.</i> ————— Parisiis. 4to. |
| uni. 12. | 1575. | Ex Epodon Libro Odæ quinque selectæ. ————— Parisiis. 4to. |
| inegia. 8. | 1575. | Opera. <i>Thom. Treterus.</i> ————— Antverpiæ. 8.* |
| rpia. 8. | 1575. | Opera. <i>Guil. Xylander.</i> ————— Heidelbergæ. 8. |
| etiis. fol. | 1576. | Opera. <i>Thom. Treterus.</i> ————— Antverpiæ. 8. |
| | 1576. | Ars Poetica. <i>Guiliel. Xylander.</i> ————— Heidelbergæ. 8. |
| erpiæ. 8. | 1576. | Opera. Comment. Veneti. ————— Venetiis. fol. |
| etiis. 8. | 1576. | Ars Poetica. <i>Jo. Sturmius.</i> ————— Argentorati. 8. |
| — fol.* | 1577. | Scholia. <i>Ald. Manutius.</i> ————— Antverpiæ. 12. |
| ani. 4to.* | 1577. | Opera. <i>The. Pulmannus.</i> ————— Antverpiæ. 12. |
| etiis. fol. | 1577. | Opera. <i>Dion. Lambinus.</i> ————— Francofurti. fol.* |
| ifiis. 4to. | 1578. | Opera. <i>Guiliel. Norton & Joannes Harrison.</i> ————— Londini. 8. |
| etiis. 8. | 1579. | Opera. <i>Dion. Lambinus.</i> ————— Lutetiæ. fol. |
| | 1579. | Opera. <i>Jacob. Cruquius.</i> ————— Antverpiæ. 4to.* |
| ifiis. 4to.* | | |
| ifiis. 4to. | | |
| arifiis. 4to. | | |
| Parif. 4to.* | | |
| enetiis. 8. | | |
| verpiæ. 8. | | |
| erpiæ. 12. | | |
| Veret. 8. | | |
| enetiis. 4to. | | |
| gduni. 12. | | |
| 1566 | | |

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- 1585. Opera. *Nin. Newtonus.* _____ Londini. 12.
- 1587. Opera. *Dionys. Lambinus.* _____ Lutetiae. fol.*
- 1587. Opera. *Giov. Fabrini.* _____ in Venetia.
- 1588. Opera. *Hen. Stephanus.* _____ 8.
- 1588. Les Oeuvres d'Horace. *Rob. & Ant. Chevalier.* _____ à Paris. 8.
- 1588. Opera Expurgata. _____ Coloniae Agrippinae. 8.
- 1589. Opera. *Petrus Gualterus Chabotius.* _____ Basiliae. 8.
- 1589. Opera. *Anton. Tardiff.* _____ Lugduni. 12.

1590.

- 1590. Opera. *Laur. Bertellus.* _____ Venetiis. fol.*
- 1590. Opera. *Guil. Xylander.* _____ Neostadii. 8.
- 1591. Epistolarum Libri duo. *Petrus Elis.* _____ Andegavi. 4to.
- 1591. Opera. *Petrus Gualterus Chabotius.* _____ Basiliae. fol.*
- 1593. Opera. *Fred. Cerutus.* _____ Veronae. 4to.*
- 1593. Opera. *Georg. Fabricius.* _____ Lipsiae. 8.
- 1594. Opera. *ex officina Plantiniana, Lugduni Batavorum.* _____ 8.
- 1594. Opera. *Petrus Gualterus Chabotius.* _____ Basiliae. fol.*
- 1595. Epist. Lib. Ars Poet. & select. aliquot Odæ. *Joan. Piscator.* Spira
Nemetum. 8.
- 1596. Opera. *Dion. Lambinus.* _____ Francofurti. 4to.
- 1597. Opera. *Jacob. Cruquius.* _____ Lugd. Batav. 4to.*
- 1597. Opera. *Janus Dusa* in Edition. *Cruquii* Comment. *ibidem.* 4to.*
- 1599. Opera. *Dionys. Lubinus.* _____ Roslochii. 4to.*
- 1599. Le Opere d'Oratio. *Giov. Fabrii.* _____ in Venetiis. 4to.
- 1599. Sus Obras Horatio. *Biedma.* _____ en Granada. fol.

1600.

- 1600. Opera. *Paulus Stephanus.* _____ 8.
- 1600. Opera. *Stephanus & Treterus.* _____ Francofurti. 8.*
- 1601. Ars Poetica. *Nic. Colonius.* _____ Ambergæ. 12.
- 1602. Opera. *Georgius Bersmannus.* _____ 8.
- 1604. Odæ. *Josephus Langius.* _____ Hannoviae. 8.
- 1605. Opera. *Dionys. Lambinus.* _____ Aureliae Allobrogum. 4to.
- 1605. Opera. *Dion. Lambinus.* _____ Parisiis. fol.
- 1605. Opera. *Theod. Manilius.* _____ Parisiis. fol.*
- 1605. Opera Expurgata. _____ Parisiis. 12.
- 1605. Odæ. *Josephus Langius.* _____ Lugduni. 12.
- 1608. Opera. *Lew. Torrentius.* _____ Antverpiæ. fol.*
- 1608. Opera. *Joannes Bond.* _____ Londini. 8.*
- 1608. Opera. *ex officin. Plantin.* _____ Antverpiæ. 12.
- 1609. Epistolarum Libri duo. *Nic. Frischlinus.* _____ Francofurti. 8.

1610.

- 1610. Opera. *Joannes Bond.* _____ Hannoviae. 8.
- 1610. Opera. *Ant. Muretus.* _____ Lugduni. 8.
- 1611. Opera. *Jacobus Cruquius.* _____ 4to.*
- 1611. Opera. *Joannes Bond.* _____ Londini. 8.
- 1611. Opera. *Idem. Joh. Norton.* _____ Londini. 8.

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1612. Emblemata. *Otho Venius.* ————— Antverpiæ. 4to.
 1612. Opera. *Eilb. Lubinus.* ————— Francofurti. 4to.*
 1612. Opera. *Dan. Heinsius.* ————— Lugd. Batav. 8.
 1613. Notæ *Jani Rutgersii* in Horatium. *Robertus Stephanus.* Lutet. 8.*
 1614. Opera. *Joannes Bond.* ————— Londini. 8.
 1614. Idem Liber. *Impensis Tho. Adams.* ————— Ibidem. 8.
 1615. Opera. *Jacobus Crasserus.* ————— Colon. Munatiana. fol.*
 1616. Praxis Horatiana. *And. Cramerus.* ————— 8.
 1616. Opera. *Valentinus Cremrovius.* ————— 8.
 1617. Horatius Profanus. *Thom. Sagittarius.* ————— Jenæ. 12.
 1619. Opera. ex *Typographia Jac. Stær.* ————— 12.

1620.

1620. Opera. *Joannes Bond.* ————— Londini. 8.
 1621. Opera. *Joannes Bond.* ————— Hannovizæ. 8.
 1621. Ars Poetica. *Janus Parrasius.* ————— Lugduni. 8.
 1623. L' Opere d' Oratio. *Giov. Fabrini.* ————— in Venetia. 8.
 1623. Opera. *Gulielmus Cæsius.* ————— Amsterodami. 12.
 1625. Opera. *Johannes Bond.* ————— Parisiis. 8.
 1625. Opera. ex officina *Plantin.* ————— Antverpiæ. 12.
 1625. Opera. titulus idem. ex officina *Plantiniana.* ————— Antverpiæ. 12.
 1625. Opera. *Jud. Hondius* ————— Amstelodami. 12.
 1626. Ode selectæ. *Bonaventura & Abrah. Elzevir.* ————— Lugd. Bat. 8.*
 1626. Opera. *Eilb. Lubinus.* ————— Rostochii. 4to.*
 1627. Opera. *Vita Horatii à Suetonio.* ————— Sedani. 16.
 1628. Opera. *Joannes Bond.* ————— Amstelodami. 8.
 1629. Opera. *Joannes Bond.* ————— Colonia Allobrog. 8.
 1629. Opera. ————— ex officina *Elzev.* Lugd. Batavor. 12.
 1629. Animadversiones & Notæ. *Daniel. Heinsius.* ————— Lugd. Bat. 12.
 1629. Opera Expurgata. ————— ex officina *Birkmanica.* Colonia. 12.

1630.

1630. Opera. *Johannes Bond.* ————— Londini. 8.
 1632. Opera Expurgata. ————— ex officina *Birkmanica.* Colonia Agrip. fol.*
 1635. Odes and Epodes, Latin and English. *Sir Th. Hawkins.* Lond. 8.*
 1637. Opera. *Johannes Bond.* ————— Londini. 8.
 1638. The Odes and Epodes. *Henry Ryder.* ————— Londini. 8.*
 1638. Odes and Epodes. *Sir Thomas Hawkins.* ————— London. 8.
 1639. Erstes Odenbuch Verutſchtes. *Andr. Henr. Buchols.* Rintel. Andr. Wefer. 8.

1640.

1640. Ars Poetica Englished. *Ben. Johnson.* ————— London. 12.
 1640. Opera. *Joannes Bond.* ————— Parisiis. 16.
 1641. Opera. *Joannes Libert.* ————— Parisiis. 12.
 1641. Ars Poetica. *Seb. Chappelet.* ————— Parisiis. 4to.
 1642. Opera. è *Typographia Regia.* ————— Parisiis. fol.
 1643. Opera. *Joannes Bond.* ————— Amstelodami. 12.
 1647. Odarum Liber Tertius Expurgatus. *Jac. Dionysius.* Rhedonis. 4to.*
 1649. The Odes and Epodes; select Satyres and Epistles, in Engl. Verse. *Smith.* ————— Southwark. 8.

1650.

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1650.

1650. Opera. *Joannes Bond.* ————— Amstelodami. 12.
 1652. Les Odes en Vers Burlesques ————— à Paris. 4to.
 1652. Odes and Epodes in English Verse. *Holyday.* ——— London. 8.*
 1652. Opera. *Joannes Bond.* ————— Geneva. 8.
 1652. Opera Lyrica in English. ————— London. 8.
 1653. Opera: *Heinsius.* ————— Lugd. Batavor. 12.
 1653. Opera. *Schrevelius.* ————— Lugd. Batavor. 8.
 1654. Lierzangen en Dightkunst. *J. V. Vondel.* ——— t'Amsterdam. 12.
 1655. Opera. *Joannes Bond.* ————— Brunsw. forma oblonga.
 1655. Parodiae in Libros Odarum & Epodon. *Hoppius.* Brunf. forma obl.
 1656. Vier Bucher Odarum oder Gesangen. *Bohemus.* ——— Dresden. 12.
 1656. Opera. *Jac. Meursius.* ————— Antverpia. 12.
 1657. Hodegeta, sive Index in Horat. *Avemannus.* Brunf. forma oblonga.
 1657. Lierzangen en Dichtkunst. *J. V. Vondel.* ——— t'Amsterdam. 12.
 1658. Opera, cum Notis Variorum. ————— Lugd. Bat. 8.

1660.

1660. Les Oeuvres d' Horace. *Mic. de Marolles.* ——— à Paris. 8.
 1660. Opera. *Joannes Bond.* ————— Londini. 8.
 1662. Opera. *Gid. Lithgow.* ————— Edinburgi. 12.
 1662. Opera. *Joannes Bond.* ————— Amstelodami. 12.
 1662. Opera. ————— Venetiis. 12.
 1663. Opera, cum Notis variorum. ————— Lugd. Batavor. 8.
 1664. Opera. *Joannes Bond.* ————— Amstelodami. 8.
 1666. The Works of Horace in English Verse. *Mr. Brome.* London. 8.*
 1666. Recueil de diverses Pieces choisies d'Horace. *Le President Nicol.*
 à Paris. 12.

1670.

1670. Opera, cum Notis Variorum. ————— Lugd. Bat. 8.
 1670. Opera. *Joannes Bond.* ————— Londini. 8.
 1671. The Works of Horace in English Verse. *Mr. Brome.* London. 8.
 1671. Opera. *Tanaq. Faber.* ————— Salmurii. 8.
 1675. Opera. *Minellius, Rapoltius, Fellerus.* ——— Lipsiae. 8.*
 1676. Opera. *Heinsius.* ————— Amstelodami. 12.
 1676. Opera. ————— Ibidem. 12.
 1676. Opera. *Joan. Bond.* ————— Ibidem. 8.
 1676. Opera. ————— Venetiis. 12.
 1676. Opera. *Minellius.* ————— Londini. 8.*
 1678. Opera. *Idem.* ————— Roterodami. 8.
 1678. Opera. *Joannes Bond.* ————— London. 8.
 1678. Epodon Liber Expurgatus. ————— Parisiis. 4to.
 1678. Les Oeuvres en Latin & en Franc. *de Martignac.* ——— Ibidem. 8.
 1678. Epistolarum Liber Secundus. ————— Ibidem. 4to.

1680.

1680. Art of Poetry. *Lord Roscommon.* ————— London. 4to.
 1680. The Works of Horace in English Verse. *Mr. Brome.* London. 8.
 1680. Opera. ————— Rotomagi. 12.

1680.

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1680.	Epistolarum liber primus.	_____	_____	Parisiis.	4to.
1681.	Remarques Critiques sur les Oeuvres d'Horace.	_____	_____	à Paris.	8.
1682.	Bygedichten op <i>Otho Vænius</i> .	_____	_____	t'Amsterdam.	8.
1682.	Horacio Espanol. <i>Urbano Campos</i> .	_____	_____	en Leon.	8.
1682.	Opera.	_____	_____	Venetiis.	12.
1683.	Emblemata Horatiana. <i>Otho Vænius</i> .	_____	_____	Bruxellis.	4to.
1683.	Opera. <i>Rodellius</i> .	_____	_____	Tolosæ.	8.*
1684.	The Odes and Epodon in Eng. Verse. <i>J. Hawkins</i> .	_____	_____	London.	8.
1684.	The Works of Horace in Eng. Verse. <i>Mr. Creech</i> .	_____	_____	Ibidem.	8.*
1684.	Emblemata Horatiana. <i>Otho Vænius</i> .	_____	_____	Amstelodami.	8.
1684.	L'Art Poetique en Latin et en Francois. <i>Le Sieur Brueys</i> .	_____	_____	_____	_____
1684.	Les Oeuvres d'Horace. <i>de Martignac</i> .	_____	_____	à Paris.	8.
1685.	Carminum selectorum liber quartus.	_____	_____	Ibidem.	8.
1686.	Opera. <i>Judocus de Mares</i> .	_____	_____	Parisiis.	4to.
1686.	Opera. <i>Rodellius</i> .	_____	_____	Duaci.	8.
1687.	Opera.	_____	_____	Parisiis.	8.*
1687.	Les Oeuvres en Latin & en Franc. <i>de Martignac</i> .	_____	_____	_____	12.
1688.	Carminum liber tertius.	_____	_____	à Lyon.	8.
1688.	Carmina expurgata.	_____	_____	Parisiis.	4to.
1688.	Satyrarum liber primus.	_____	_____	Turonibus.	12.
1688.	Ars Poetica.	_____	_____	Parisiis.	4to.
		_____	_____	ibidem.	4to.
		1690.			
1690.	Opera. <i>Rodellius</i> .	_____	_____	Londini.	8.
1690.	Satyrarum liber secundus.	_____	_____	Parisiis.	4to.
1690.	Opera. <i>Heinsius</i> .	_____	_____	Amstelodami.	12.
1691.	Les Oeuvres d'Horace. <i>Monfieur Dacier</i> .	_____	_____	à Paris.	8.*
1691.	Opera in usum Delphini.	_____	_____	Parisiis.	4to.*
1692.	Opera.	_____	_____	Venetiis.	12.
1694.	Opera in usum Delphini.	_____	_____	London.	8.*
1694.	Les Satyres, les Epitres et l'Art Poetique.	_____	_____	à Paris.	8.
1695.	Odæ, Epodon liber et Ars Poetica. <i>Rodellius</i> .	_____	_____	Leodii.	8.
1696.	The Comparison of Pindar and Horace.	_____	_____	London.	8.
1696.	Opera expurgata. <i>Josephus de Jouvancy</i> .	_____	_____	Parisiis.	8.*
1696.	Opera. <i>Rodellius</i> .	_____	_____	Ibidem.	
1698.	Opera expurgata.	_____	_____	Lutetiæ Parisiorum.	8.
1699.	Opera. <i>Venfinius et Rutgerfius</i> .	_____	_____	Traj. Batav.	8.
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1700.	Opera. <i>Typis Regiæ Celsitudinis</i> .	_____	_____	Florentiæ.	12.
1700.	Opera. <i>Minellius</i> .	_____	_____	Roterdami.	8.*
1701.	Eclogæ. <i>Willel. Baxter</i> .	_____	_____	Londini.	8.*
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1702.	Carminum liber primus.	_____	_____	Parisiis.	4to.
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| 1705. | Dichtkunst. | _____ | _____ | t' Amsterdam. 8. | 1721. |
| 1705. | Carminum liber secundus. | _____ | _____ | Parisiis. 4to. | 1721. |
| 1705. | Opera in usum Delphini, | _____ | _____ | Londini. 8. | 1721. |
| 1706. | Opera. <i>Minellius</i> , | _____ | _____ | Ibidem. 8.* | 1721. |
| 1707. | The Life of Horace, and different kinds of his Verses | _____ | _____ | Maidwell. London. fol. | 1721. |
| 1707. | La Vie d'Horace, &c. | _____ | _____ | à Paris. 8.* | 1723. |
| 1708. | Opera in usum Delph. | _____ | _____ | Hagæ-Comitum. 8. | 1723. |
| 1708. | Vita Horatii. <i>Joannes Masson.</i> | _____ | _____ | Lugd. Bat. 8.* | 1725. |
| 1708. | La réponse à la Critique de Mons' Masson. M. <i>Dacier.</i> | _____ | _____ | à Paris. 8. | 1726. |
| 1708. | Opera. <i>Minellius.</i> | _____ | _____ | — Liphæ. 8. | 1726. |
| 1709. | Opera expurgata. <i>Joseph. Juvencius.</i> | _____ | _____ | Rotomagi. 8.* | 1726. |
| 1709. | The Satyres and Epistles of Horace in English. Mr. <i>Dunster.</i> | _____ | _____ | London. 8. | 1727. |
| 1709. | Les Oeuvres d'Horace. Monsieur <i>Dacier.</i> | — | — | à Paris. 8.* | 1727. |
| 1709. | Opera. <i>Minellius.</i> | _____ | _____ | Liphæ. 8. | 1728. |
| | | | 1710. | | |
| 1710. | Remarques Critiques sur la traduction du Pere Tartaron per | _____ | _____ | <i>Pierre Coste.</i> à Amsterd. 8.* | 1728. |
| 1710. | Opera expurgata. | _____ | _____ | Parisiis. 8. | 1728. |
| 1711. | L'Art Poétique d'Horace. | _____ | _____ | à Paris. 8. | 1728. |
| 1711. | Opera. <i>Richardus Bentleius.</i> | _____ | _____ | Cantabrigiæ. 4to.* | 1728. |
| 1712. | The Satyrs, Epistles, and Art of Poetry. Mr. <i>Dunster.</i> | _____ | _____ | London. 8. | 1729. |
| 1712. | The Odes, Epodes and Carmen Seculare in English. <i>Ibidem.</i> | _____ | _____ | 8.* | |
| 1712. | Opera. | _____ | _____ | Amstelodami. 12. | 1730. |
| 1713. | Dr. Bentley's Dedication of Horace translated. | _____ | _____ | — London. 8. | 1730. |
| 1713. | Opera. <i>Tho. Bentleius.</i> | _____ | _____ | Cantabrigiæ. 8. | 1730. |
| 1713. | Opera. <i>Jac. Watson.</i> | _____ | _____ | Edinburgi. 12. | 1731. |
| 1713. | Opera. <i>Van de Water.</i> | _____ | _____ | Trajecti Bat. 12. | 1731. |
| 1713. | Opera. <i>Rich. Bentleius.</i> | _____ | _____ | Amstelodami. 4to. | 1731. |
| 1714. | Opera expurgata. <i>Josephus Juvencius.</i> | _____ | _____ | Rotomagi. 8.* | 1731. |
| 1715. | Odes and Satyres of Horace. | _____ | _____ | London. 8. | |
| 1715. | The Odes and Satyres of Horace, and Art of Poetry. | _____ | _____ | <i>Ibidem.</i> 8. | 1731. |
| 1715. | Les Odes d'Horace en vers François. | _____ | _____ | à Paris. 8. | 1733. |
| 1715. | Specimen animadversionum Latinarum. <i>Lambert. Bos.</i> | _____ | _____ | Francquer. 8. | 1733. |
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| 1718. | The Works of Horace. Mr. <i>Creech.</i> | _____ | _____ | London. 8.* | 1733. |
| 1718. | Opera. <i>Heinsius.</i> | _____ | _____ | Amstelodami. 12. | 1733. |
| 1718. | The Odes of Horace in Eng. Verse. <i>Henry Coxwel.</i> | _____ | _____ | Oxford. 4to.* | 1734. |
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| 1719. | Opera. <i>Heinsius & Faber.</i> | _____ | _____ | Ibidem. 12. | 1734. |
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| 1719. | Opera expurgata. <i>Josephus Juvencius.</i> | _____ | _____ | Parisiis. 8. | 1735. |
| 1719. | Horace's Satyres, Epistles and Art of Poetry. Mr. <i>Dunster.</i> | _____ | _____ | London. 8. | 1735. |
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| 1720. | Opera expurgata. <i>Joannes du Hamel.</i> | — | — | Parisiis. 8.* | 1735. |
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| 1721. | Opera. <i>Alexander Cuningamus.</i> | _____ | _____ | Hagæ-Comitum. 8. |
| 1721. | Opera. <i>Christ. Junker.</i> | _____ | _____ | Lipsiæ. 8. |
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| 1723. | Les Oeuvres d'Horace. <i>Tarteron.</i> | _____ | _____ | à Paris. 8.* |
| 1725. | Eclogæ. <i>Williel. Baxter.</i> | _____ | _____ | Londini. 8. |
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| 1726. | Opera. <i>Minellius.</i> | _____ | _____ | Londini. 8. |
| 1726. | The Life of Horace. <i>L. Crufius.</i> | _____ | _____ | London. 4to.* |
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| 1730. | Several Odes, Satyrs and Epist. of Horace. | <i>Major Hanway.</i> | _____ | Lond. 8.* |
| 1730. | Odes, Satires and Art of Poetry, in English. | <i>Mr. Tonson.</i> | _____ | London. 8. |
| 1730. | The Odes, Satires, and Art of Poetry. | <i>Mr. Tonson.</i> | _____ | Dublin. 8. |
| 1731. | Translation of the 2d Book of Horace's Epist. | <i>Ch. Carthy.</i> | _____ | Dublin. 4to. |
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| 1733. | Les Oeuvres d'Horace. Monsieur Dacier. | _____ | _____ | à Hambourg. 4to.* |
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of Horace. | _____ | _____ | London. fol. |
| 1733. | Opera. <i>Bentleius, Cuningamus, Sanadon.</i> | _____ | _____ | Hamburg. 12. |
| 1733. | Quinti Horatii Flacci Opera. Vol. I. <i>Mr. Pine.</i> | _____ | _____ | Londini. 8. |
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| 1734. | The first and second Satyrs of the second Book of Horace. | _____ | _____ | _____ |
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| 1734. | Essais sur quelques Odes d'Horace. | _____ | _____ | à Paris. 8. |
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| 1735. | I. and II. Epist. I. Book imitated. <i>Georg Ogle, Esq;</i> | _____ | _____ | London. fol. |
| 1735. | Art of Poetry in English numbers. <i>Mr. Ames.</i> | _____ | _____ | Ibidem. 8. |
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HORACE



The O D E's of
HORATIUS FLACUS
H O R A C E's

O D E S,

E P O D E S,

A N D

Carmen Seculare,

W I T H

An English Prose Version, Notes, &c.

Vol. I.

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RACE

The ODES of

Q. HORATIUS FLACCUS.

BOOK THE FIRST.

ODE¹ I.

TO MÆCENAS.

All things please not all Men: but *Horace* more especially
affecteth the Name of a *Lyrick Poet*.

OMÆCENAS², descended from the Kings³ of *Etruria* or *Tuscany*, your Ancestors, O you who are both my Patron⁴, having made my Peace with *Augustus*, and a great Honour to me by your Quality and Familiarity with me, the Son only of a Slave who was made free: There are some Men whose Delight it is to have gathered Dust on their Chariots at an Olympick Race⁵, and who take great pleasure in having skilfully avoided the Mark, with the Wheels glowing hot
5 by the violent Motion of driving, and the noble Palm, the Prize of Victory, raises these Men in their Imagination as high as the Gods, who are the Governors of the World.

If the Multitude of the unconstant Romans should strive to exalt one Man to the greatest Honours; if another has laid up in
10 his own Granary, whatever Stores he has gathered from the⁶ *Lilyan* Fields;

ANNOTATIONS.

¹ **O**DA or Ode, es, from the Greek word ὕμνῳ, that is, Cantus, Carmen, an Ode or Song, a Lyrick Verse, such as were usually sung to the Harp.

² Mæcenas, a Roman Gentleman, descended from the ancient Kings of *Etruria* or *Tuscany*, a Person of extraordinary Wit and Eloquence, who encouraged Learning and learned Men; which was the Reason that *Virgil* and *Horace* dedicated a considerable part of their Works to him. He was in great favour with *Augustus*.

³ Descended from the Kings of

Some of the Commentators, but they give no Authority, say, that *Mecænat* was Mæcenas's Father; his Grandfather *Menippus*; his Grandfather's Father *Cæcina*; his Great Grandfather's Father *Vulturius*; *Turricus* his Great Great Grandfather's Father; and that *Elbium* was the first great Man of the Race of his Ancestors. It was a Custom among the Ancients sometimes to call rich and famous Men Kings,

appears both from sacred and profane



Q. HORATII FLACCI

O D A R U M

LIBER PRIMUS.

O D E I.

Ad MÆCENATÈM.

*Alia delectant alios: Horatius vero affectat nomen Poetae
præsertim.*

O R D O.

MÆCENAS atavis edite regibus,
O & præsidium & dulce decus meum;
Sunt, quos curriculo pulverem Olympi-
picum

Collegisse juvat; metaque fervidis
Evitata rotis, palmaque nobilis
Terrarum dominos evehit * ad Deos.
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus;
Illum, si proprio condidit horreo
Quidquid de Libycis veritur areis;

*Impos terrarum: Hunc, si turba mobilium Quiritium certat tollere tergeminis honoribus; illum, si
condidit in proprio horreo quidquid frumenti veritur de Libycis areis;*

* Evehere, Bentleus.

O Mæcenas edite, natæ
ex Regibus Etruriæ,
tuis atavis, O tu qui es &
præsidium, conciliatâ pace
meâ cum Augusto, & me-
um dulce decus, nobilitatē
& familiaritate tua mecum
5 tantum filio Libertini; sunt
homines, quos juvat collegisse
pulverem Olympicum in cur-
riculo stadio Olympico, &
quos juvat meta evitatâ ro-
tis fervidis violento motu
10 agitandi, & nobilis palma
victoria evehit ad Deos do-

ANNOTATIONS.

° O you who are both my Patron, &c.
Horace being routed with Brutus at the
battle of Philippi, Mæcenus not only
procured his Pardon from Augustus, but
even brought him into Favour with that
great Emperor; as well as frequently con-
ferred with him himself, with as great Fa-
miliarity as if he had been his Relation and
equal, he had therefore just Reason to call
on his Patron.

° Olympic Race. The Olympic Games
were instituted by Hercules in the Year of
the World 2836. They were celebrated
every fourth Year, upon the Banks of Alpheus

near Pisa in Elis, a Province in Peloponnesus,
a Part of Greece. These Games were re-
stored by Iphitus, 442 Years after the first
Institution, about 22 or 23 Years before the
building of Rome. The Design of this In-
stitution was to accustom the young Grecians
to running, leaping, and other manly Exer-
cises. They continued but five Days; the
Victor was called Olympiaces, and to carry
the Prize there, was accounted as honour-
able as a Triumph at Rome.

° Lybian Fields. Lybia, a Country of A-
frica fruitful in Wheat and other Grain.

Fields; and a third, who delighteth in cultivating his paternal Estate himself with the Plough⁷, if, I say, you strive ever so much, you can never move any of these from his Design, and persuade him, no not for all the Riches of Attalus⁸, the most wealthy King of Pergamus, that becoming an adventurous Mariner, he will attempt to sail the Myrtoan⁹ Sea, in a Ship of Cyprian¹⁰ Wood.

- 15 The Merchant fearing the South-west Wind blowing against the Icarian¹¹ Waves, extolleth the Happiness of a retired Life, and the Fields round his own Country-Seat; yet by and by, when the Danger is over, he repairs his shattered Ships, unable to endure Poverty.

- There is another, who neither despiseth Cups of old Wine of Mount Massicus¹² in Campania, nor to spend several Hours in a
20 Day at his Bottle, one while lying supinely under a green Strawberry-Tree; another while at the pleasant Head of a sacred Fountain.

A military Life, and the Sound of the larger mix'd with that of the lesser Trumpet¹³, and Wars hated by Mothers, please many.

- The Huntsman, unmindful of his young Bride, stays all Night
25 in the cold Air from her; whether a Hind is seen by the stanch Hounds, or a Marsian¹⁴ Boar breaks through the well-wrought Toils.

- But the Ivy Crown, the Reward of learned Men, exalts
30 you, my Patron and Supporter¹⁵, to the Gods above: The

ANNOTATIONS.

⁷ With the Plough. Because most of the Commentators take *Sarcolum* for the Plough, I have followed them. But *Torrentius* says, that the Romans used two kinds of Weeding-Hooks; one, when the Corn was young like Grass, with which they cleft the Earth, and took up the young Weed by the Root; the other, when the Corn was grown up, with which they cut out the strong Weed as they thought proper; for the Weeds do not grow up all at the same time.

The *Sarcolum*, being no Part of the Plough, says *Torrentius*, it cannot be taken for it by a *Synecdoche*. Besides *Horace* here is shewing the different Inclinations of Men, with respect to their choice of Employment, or way of living in the World, that all the Trouble which attends what they make first choice of, seems a pleasure to them. Now it is a greater trouble to cleave the Earth, and take up the young Weed by the Root, than to plow it, because the Plough goes regularly on. The Roman Ploughs (some had two Wheels, some none, accord-

ing to the Nature of the Soil, and Situation of the Ground.

⁸ Attalus, a King of Pergamus, a City of Mysia, which is a Country bordering upon Troas; he was exceedingly rich, and lived in very great State; having no Children, he made the Commonwealth of Rome his Heir.

⁹ Myrtoan Sea. It is part of the Egean Sea, now called *Mar di Mandria* near Caria, a Country of Asia the least between Peloponnesus and Africa. But by a *Synecdoche* denotes any other boisterous Sea.

¹⁰ Cyprian Wood. Cyprus, called Cyprus by the Italians, Cypion by the Turks who now possess it, an Island in the Mediterranean Sea, situated between Syria and Cilicia, so fruitful that it was called the happy Isle, and the Inhabitants thereof being much given to Wantonness, it was thence consecrated to Venus. It had two famous Cities in it, Salamis and Paphos.

¹¹ Icarian Waves. The Icarian Sea

Gaudentem patrios findere sarculo
 Agros, Attalici conditionibus
 Nunquam dimoveas, ut trabe Cypria
 Myrtoum pavidus nauta secet mare.
 Luctantem Icaris fluctibus Africum
 Mercator metuens, otium & oppidi
 Laudat rura sui: mox reficit rates
 Quassas indocilis pauperiem pati.
 Est qui nec veteris pocula Massici,
 Nec partem solido demere de die
 Spernit, nunc viridi membra sub arbuto
 Stratus, nunc ad aquæ lene caput sacrae,
 Multos castra juvant, & lituo tubæ
 Permissus sonitus, bellaque matribus
 Detestata manet sub Jove frigido
 Venator, teneræ conjugis immemor;
 Seu visa est catulis cerva fidelibus,
 Seu rupit teretes Marsus aper plagas.
 Te doctarum hederæ præmia frontium
 Dis miscent superis: me gelidum nemus,

15 alium gaudentem findere pa-
 trios agros sarculo, nunquam
 dimoveas de proposito suo, ne
 quidem Attalici conditio-
 nibus, ut pavidus factus
 nauta secet Myrtoum, mare
 Cypria trabe. Mercator me-
 tuens Africum ventum luc-
 tantem Icaris fluctibus, lau-
 dat otium & rura sui oppidi:
 mox tamen reficit quassatas
 rates, indocilis pati pauper-
 iem. Alius est, qui nec
 spernit pocula veteris Mas-
 sici vini; nec demere partem
 de die solido, inter pocula,
 nunc stratus quod ad membra
 sua sub viridi arbuto, nunc
 ad lene caput sacrae aquæ.
 25 Castra, & sonus tubæ per-
 missus lituo, & bella dete-
 stata matribus, juvant mul-
 tos. Venator, immemor tem-
 pæ conjugis, manet per to-
 tam noctem sub frigido Jove
 30 procul ab illa, seu cerva
 hederæ verò, præmia doctarum
 Dis miscent

ANNOTATIONS.

near Samos, an Island lying over-against
 Ephesus, now called *Figena* by the Turks,
 where *Juno* was much worshipped; it
 was eighty seven Miles in compass, and for-
 merly called *Parthenia*, *Cyparissa*, and *Dry-*
ssa. It was the Birth-place of *Pythagoras*.
Delos, now called *Scyle* by the Turks,
 formerly by the Natives, lies in the same
 sea, the chief Island of the *Cyclades*, where
Latona was delivered of *Apollo* and *Diana*, to
 whom therefore the Island was for ever after
 consecrated; it was accounted a Place of so
 great Devotion, that the *Persians*, when
 they made War against *Greece*, and had
 brought to *Delos* a Navy of a thousand
 sail of Ships, yet out of reverence they
 forbore meddling with any thing there. It
 was once a floating Island, and therefore by
 the Greeks called *Erratica Delos*.

12 Wine of Mount *Massicus*, a Moun-
 tain in *Campania* near to *Sinuessa*, which
 produced good Wine, and plenty of it.

13 Trumpet, the *Tuba* was crooked, and
 having a grave Tone, was sounded when
 the Infantry marched. The *Lituus* was
 straight, and therefore called *Tuba directa*,
 a shriller Tone, and was played upon when
 the Cavalry marched.

14 *Marsian Boar*. The *Marsi* were a
 People of *Latium*, near the Lake *Fucinus*,
 now called *Lago di Celano*, *Lago di Marso*,
 & *di Tagliacozzo*, in *Italy*, where was a
 great Wood.

15 Exalts you my Patron and Supporter to
 the Gods above. All the Editions of *Horace*
 had *Me* formerly, till of late it was observed
 by the Right Reverend Dr. *Hare* Bishop of
Chichester, that if *Horace* wrote *me*, he had
 no need to wish for a cool Grove, for the
 Company of the *Nymphs* and *Satyrs*, to be
 ranked among the Lyrick Poets, and to
 touch the Stars with the Top of his Head,
 when he was already among the Gods above,
 eating and drinking *Ambrosia* and *Nectar*.
 We must suppose therefore that *Horace* is
 not speaking of himself, but compliment-
 ing his Patron *Mæcenas*, in saying that
 the *Iery-Crown*, the Reward of learned
 Men, exalted him among the Gods a-
 bove.

We are not to imagine *Horace* was so ig-
 norant of the way of complimenting his
 Patron, as to prefer himself to him, upon
 whom he was in gratitude passing a Com-
 pliment.

cool and shady Groves¹⁶, and the nimble Choirs of Nymphs¹⁷, with the Satyrs¹⁸, separate me from the Vulgar: Provided neither *Euterpe*¹⁹ refuse me the use of my Flute, or *Polyhymnia*²⁰ disdain to tune the *Lesbian* Violin, first played upon by *Alceus*, a Citizen of Lesbus.

35 But, Sir, if you will admit me into the Number of *Lyrick*²¹ Poets, I shall touch the Stars²² with the Top of my Head.

ANNOTATIONS.

Horace, in the Art of *Reproving* and *Complimenting*, had an excellent Talent and fine Genius: As to his Art of *Reproving*, I have spoken of it in the Preface; as to that of his *Complimenting*, see Ode IX. Book III. which is by way of Dialogue between *Lydia* and him, about the renewing of his old Love to her; he always makes *Lydia* exceed him in Compliment, and at last to say, that although *Calais* her present Gallant was as bright as a Star, and that *Horace* was as light as Cork, and of as angry, rough, and boisterous a Temper as the *Adriatick Sea* (the *Venetian Gulf*) yet she would choose to live and die with him. This he does artfully to make her comply, and to teach all Women, that altho a Man hath

many Infirmitie, yet if he has Virtues that overbalance them, the Virtues ought to outweigh the Vices.

But as to the Mistake of *Me* for *Te*, we see that when once an Error is made in writing or printing of a Book, it may go on for hundreds of Years, without being taken notice of; if *Horace* wished himself (*Me*) to be among the Gods, he would not have desired further Preferment, much less to come down to Earth again, either for Converse or Honours.

¹⁶ *Shady Grove*, because fit for Meditation.

¹⁷ *Nymphs*, and *Fairies*, some belonged to Rivers and Springs, others to Woods and Hills.

¹⁸ *Satyrs*

The KEY.

AS no Author writes a Preface to his Book, till he has finished it, because then he has a full view of his Performance, and can give his Reader a clear Idea of his Work, what Benefit he is to expect from it, and the Method he chose to proceed in; so *Horace*, after he had finish'd his Poems, writ this Ode by way of Preface; where he begins with complimenting *Mæcenas*, his Patron, as descended from the ancient and royal Family of the Kings of *Tuscany*; he acknowledges his Favours, in making his peace with *Augustus*, and his having raised his Character and Esteem among great Men, by his familiar Converse; and then shews, that the various Inclinations of Men carry them on to very opposite Pursuits. *First*, he opposes the *Olympic* Victors to those of his own Countrymen, who sought after the highest Preferments; the former, by Strength of Body and their great Dexterity, gloriously gained the Prize; the latter, by popular Suffrages, and often by Bribery, raised themselves. *Secondly*, he sets the covetous Man, who fills his Granary, to take the advantage of the publick Necessity, in opposition to the honest Country Farmer, who being content with a little, would not change his Condi-

tion

ODE I. Q. HORATII FLACCI.

Nympharumque leves cum Satyris chori
Secernunt populo: si neque tibias
Euterpe cohibet, nec Polyhymnia
Lesbourn refugit tendere barbiton.
Quod si me lyricis vatibus inferes *,
Sublimi feriam sidera vertice.

gelidum nemus & leves cho-
ri Nympharum cum Satyris
secernunt me populo: si ne-
que Euterpe cohibet tibias,
nec Polyhymnia refugit ten-
dere Lesbourn barbiton, ab
35 Alceo cive Lesbico primum
pulsatum. Quod si inferes
me Lyricis vatibus, feriam sidera sublimi meo vertice.

* Bentleius inferis.

ANNOTATIONS.

¹⁸ Satyrs, a kind of paltry Demi-Gods, conversant in the Woods and Deserts; they were like Men upwards, only had horned Heads and hairy Bodies, with whisking Tails and Goats Feet.

¹⁹ Euterpe, one of the Nine Muses, that invented the Mathematicks, and playing upon the Flute.

²⁰ Polyhymnia, one of the Nine Muses, who sung many Hymns or Songs, and presided in the Praises of famous Men.

²¹ Lyrick Poets, who made such Verses as were played upon the Harp. There were Nine of this kind among the Greeks famous: Pindarus, Alcaeus, Sappho, Stesichorus, Ibius, Bacchilides, Simonides, &c.

Alcmaeon, Anacreon; among the Latins, Horace was the chief, and almost the only one. Quintilian, Book 10. Chap. 1. adds Cæsius Bassus to him.

²² Stars. This was the Opinion of the Platonists, that a Poet was inferior to God, and above Man. Feriam sidera sublimi vertice, is a metaphorical Expression. I will touch the Stars with the top of my Head, that is, I shall have reached the height of my Ambition, be honoured, reputed and esteemed the first and last Lyrick Poet of my Country; in a word, be happy and famous as long as Mankind live upon Earth. We see he has not been mistaken in his thinking so.

THE KEY.

tion for that of Attalus King of Pergamus, a City in Mysia, a Country in Asia bordering upon Troy. Thirdly, he places the industrious Merchant opposite to the lazy Drunkards, who spend most of their time either in fuddling, or sleeping out the Fumes of exhausted Liquors. And, fourthly, because War and Hunting frequently end in Slaughter, he opposes the Warrior to the Huntsman; the first does it to train himself up, that he may bravely fight in defence, and for the honour of his Country; the last, only for his own Diversion, which he prefers often to the Company of his new-married Wife, or even to the Health of his own Body, which would be better preserved at home, than exposed to the cold airy Rigour of the Season.

After he has shewn, that every Man has a different choice, according to his own peculiar Will and Fancy, in the pursuit of Happiness here, he compliments his Patron in these Words: *Hederæ corona exhedera, quæ sunt præmia doctarum frontium, miscent te, meum Patronum & Fautorem, Dis superis.* The Ivy, or Crown of Ivy, the Reward of learned Men, rank you, my Patron and Supporter, among the Gods above. As for himself, he, as all Men of good Sense and

The KEY

Education, keeps himself at a distance from his *Mæcenæ*, saying, *Gelidum nemus & leves chori nympharum cum satyris secernunt me à populo*. The cool Grove and light Choirs of *Nymphs* with the *Satyrs* separate me from the Vulgar. If the Muses *Euterpe* and *Polyhymnia* will hear my Invocations, and, you, *Mæcenæ*, patronize my Compositions, *feriam sidera sublimi vertice*, I shall touch the Stars with the Top of my Head, shall reach at the highest pitch of Fame, which will last for ever.

That this is *Horace's* Meaning, is plain from ODE XXX. BOOK III. where he says, *Exegi monumentum perennius ære, altius regali situ pyramidum*. I have finished a Monument more durable than Bricks, higher

ODE II.

To AUGUSTUS CÆSAR.

Many Storms are poured upon the *People of Rome*, in revenge of *Julius Cæsar* who was lately slain: The only Hope of the Empire consisteth in the Safety of *Augustus*.

JUPITER, Father of the Gods, has already sent enough of² Snow and dreadful Hail, destroying all Things upon the Earth, and striking the holy Temples, the seven Hills of Rome, with his Right-hand flaming with Thunder and Lightning, has terrified this City:

5 He has struck a dread also upon other Nations, lest the unhappy Age of³ *Pyrrhæ*, who complained that she saw new Monsters, should return; when⁴ *Proteus* drove all the Sea Cattle to see the

ANNOTATIONS.

¹ *Jupiter*, the sovereign God of the Heathens; Son of *Saturn* and *Ops*; he was born in the Island of *Creta*, at the same Birth with *Juno*, and was brought up in Mount *Ida* by stealth, because his Father would have devoured him: He married *Juno*, expelled his Father out of his Kingdom, and divided the Kingdom of the World with his Brothers; to *Pluto* he gave the Rule of Hell; to *Neptune* the Sea; and to himself Heaven and Earth. *Varro* saith, there were three hundred of that Name. By the Poets this Name is taken for the Air, as in Ode first, *sub jove frigida*, in

the cold Air; and for Rain by *Virgil*. Under several shapes he played many wanton Pranks; so that according to the Poetical Fiction, he filled Heaven with his natural Children.

² Of Snow and dreadful Hail. *Turnebus*, lib. vi. cap. 8. *Appianus*, lib. iv. and *Dion*, lib. xlvii. give an account of the dreadful Thunder and Lightning, Snow and Rain, that followed the Murder of *Julius Cæsar*; that many Temples were so struck down or very much damaged, which was looked upon, as a Presage of the horrible civil War that soon after followed.

³ *Pyrrhæ*,

The KEY.

higher than the stately Structures of the Royal Pyramids, the Burial-places of the Kings of Egypt, so high, and so many Miles about at the Basis, that they are the wonder of the World, have already stood above 2000 Years, and probably will stand 2000 Years longer, if the World shall continue so long. Again he says in the same ODE, *non moriar*, I shall not die, *multaque pars mei vitabit libitinam*, a great or the best Part of me shall escape the Bier or Coffin, that is, Death.

This ODE was written in the Year from the Building of the City 741. of Horace's Age 54. before CHRIST 10. So that, according to this present Year of our BLESSED LORD 1739, it is 1749 Years old.

ODE II.

Ad AUGUSTUM CÆSAREM.

Multæ tempestates immittuntur populo Romano, in vindictam Julii Cæsaris nuper occisi; unica spes imperii constituitur in Incolumitate Augusti.

ORDO.

J A M fatis terris nivis atque diræ
Grandinis milit Pater, & rubente
Dexterâ sacras jaculatus arces
Terruit Urbem:
Terruit gentes, grave ne rediret
Seculum Pyrrhæ nova monstra questæ:
Omne cùm Proteus pecus egit altos
Visere montes;

Jupiter, pater Deorum,
jam misit terris satis mi-
vis atque diræ grandinis
vastantis omnia, & jacu-
latus sacras arces, septem
Romæ colles dextra eu-
bente fulmine, terruit hanc
urbem: Terruit etiam alias
gentes, ne grave seculum
Pyrrhæ questæ quod videret
nova monstra, rediret, cum

Proteus egit omne pecus marinum visere altos montes;

ANNOTATIONS.

³ *Pyrrhæ*, Wife of Deucalion King of *mis*, how Mankind might be repaired; and *Tessaly*; in his time came the Deluge or u-
niversal Flood, which drowned all the
World, only he and his Wife got into a lit-
tle Shallop, which was carried to Mount *Par-*
nessus, and there stayed, the dry Land first
appearing there. When the Flood was dried
up, he consulted with the Oracle of *The-*

was answered, If he cast his great Mother's
Bones behind his back; whereupon he and
Pyrrhæ his Wife took Stones, and cast them
over their Shoulders, and they became Men
and Women.

⁴ *Proteus*, the Son of *Oceanus* and *The-*
tis; he attended the Sea-Calves; whence
Statius

OKI.

faying,
me à
Satyr
hymnia
Com-
rs with
which

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is natural

Turnebus,
iv. and
nt of the
Snow and
of Julius
so struck
which was
rrible civil

3 Pyrrhæ,

the high Mountains, and the Fish stuck to the Tops of the high Elm-trees (the upper Branches of any high Trees) which had
 10 been *before* a known Seat for Doves; and the frighted Does swarm in the Sea above the highest Mountains and Trees.

We saw yellow *Tiber* going to throw down the Monument of King *Numa*⁵, and the Temple of the Goddess *Vesta*; by the
 15 Waters being violently beat back on the *Tuscan Shore*;

While *this River*, more than enough indulgent to his Wife, threatens and boasts to *Ilia*⁶ the Mother of *Romulus*, too much complaining, *that he would be the Revenger of the Murder of Julius Cæsar*, and overflowing runs upon the left side of its Channel, where a great part of the City is built, although Jupiter does
 20 not approve of it, as reserving the Punishment of that Murder for *Augustus*.

Hereafter the Youth, reduced in number by the fault of their Parents, will hear that the Citizens of *Rome* have whetted their
 25 Swords against one another, with which the troublesome *Persians* should have rather perished, and will hear of *Civil Wars*.

Which of the Gods can the *Roman People* invoke in these desperate Affairs of our sinking Commonwealth? With what Prayer can the sacred *Vestal Virgins*⁷ importune *Vesta*, not inclinable to
 20 hear their Requests? To whom will *Jupiter* give the Office of expiating the Crime committed in the Murder of *Cæsar*.

O *Apollo*⁸ the Diviner, we pray that you will come at length for our support, having your Shoulders covered with white, (the Emblem of Peace) clothed with a Cloud: Or, if you rather will be present with us, O smiling *Venus*⁹, about whom Mirth
 35 and Joy fly; or you, O *Mars*¹⁰, the Founder of the *Roman Nation*, look kindly upon your neglected Kindred, and your Posterity,

ANNOTATIONS.

Statius calls him *Pascerem Neptuni*, *Neptune's Shepherd*: He was very skilful in foretelling things to come; he would turn himself into any shape; sometimes into a Bull, sometimes a Serpent, and sometimes to a Flame of Fire: He was King of *Egypt*; and because it was customary for the Kings there to wear Crowns, on which were engraved Lions, Dragons, Trees, Fire, &c. hence the Story arose, that he went in the shape of all these Creatures engraved on his Crown.

⁵ *Numa Pompilius*, the second King of *Rome*, a *Sabine*, born in a Town called *Caeres*; a peaceable and devout Prince, who settled the Policy and Religion of the State. He first appointed the Priests called *Flamines* and *Salii*, the *Vestal Nuns*, the *Pontifex Maximus*, and the *Dies fasti* and *nefasti*, and divided the Year into twelve Months.

All which he pretended to have received from the Nymph *Egeria*, with whom he used to meet in the Night, saith *Juvenal*, on purpose to make his Laws the more awful to the People.

⁶ *Ilia*, the Daughter of *Numitor*, Mother of *Romulus*, who being thrown headlong into the *Tiber*, was said to be married to that River.

⁷ *Sacred Virgins*, Nuns of *Vesta*, the Daughter of *Saturn*; who were consecrated to the Service of her Temple, to keep in that Fire continually, which, as was pretended, came down from Heaven; but if they let it out, or transgressed their Vow of Virginity, they were buried alive.

⁸ *Apollo*. See Ode vii.

⁹ *Venus*, the Goddess of Love and Beauty; she was Wife to *Vulcan* the Smith, but *Mars* was her Gallant. Her Paren-

age is
 nius, O
 Spring
 upon Ea
 The P
 according
 as Cyth
 mind,
 cally the
 heart or
 to I
 Jupiter
 Story,
 ed that

Piscium & summâ genus hæsit ulmo,
Nota quæ sedes fuerat columbis;
Et superjecto pavidæ natarunt
Æquore damæ.

Vidimus flavum Tiberim, retortis
Litore Etrusco violenter undis,
Ire dejectum monumenta Regis,
Templaque Vestæ;
Illic dum se nimium querenti
Iactat ultorem, vagus & sinistrâ
Labitur ripâ, Jove non probante, u-
xorius amnis.

Audiet cives acuisse ferrum,
Quo graves Persæ melius perirent;
Audiet pugnas, vitio parentum
Rara juvenus.

Quem vocet Divûm populus ruentis
Imperii rebus? prece quâ fatigent
Virgines sanctæ minùs audientem
Carmina Vestam?

Cui dabit partes scelus expiandi
Jupiter? tandem venias, precamur,
Nube candentes humeros amictus,

Augur Apollo:

Sive tu mavis, Erycina ridens,
Quam Jocus circumvolat, & Cupido:
Sive neglectum genus & nepotes
Respicias auctor.

humeros amictus nube: sive tu mavis præsto esse nobis, o Erycina ridens, circum quam Jocus
& Cupido volat: sive tu, o Mars, auctor Romanæ gentis, respicias tuum neglectum genus &
tuos nepotes,

10 & genus piscium hæsit in
summa ulmo (ramis, cujus-
vis arboris) quæ fuerat prius
sedes nota columbis, & pa-
vida damæ natarunt æquore
superjecto altis montes & ar-
bores. Vidimus flavum Ti-
berim ire dejectum monu-
15 menta Regis Numæ, & tem-
pla Vestæ Deæ; undis vio-
lenter retortis Etrusco litto-
re; dum hic amnis uxorius
jactat Illic matri Romuli ni-
mium querenti, se fere ulto-
rem necis Julii Cæsaris, &
20 vagus labitur ripâ sinistrâ
ubi magna pars urbis fuit
ædificata, Jove licet non
probante id. Olim juven-
tus rara vitio suorum pa-
rentum, audiet cives Roma-
nos acuisse ferrum in se mu-
25 tud, quo graves Persæ me-
lius perirent; & audiet pug-
nas, bella civilia. Quem di-
vûm populus Romanus vo-
cet in rebus perditis impe-
rii ruentis? Qua prece san-
30 ctæ virgines vestales sati-
gent Vestam minùs audien-
tem carmina, suas preces?
cui Jupiter dabit partes,
negotium, expiandi scelus
admissum in nece Cæsaris?
35 O Apollo augur, precamur
ut tandem venias nobis
subsidio, juxta candentes

ANNOTATIONS.

age is well described in that Verse of *Auso-
nius*, *Orta solo, suscepta solo, patre edita cælo*:
Spring of the Salt-froth of the Sea, educated
upon Earth, descended of a Father from Heaven.
The Poets have given her many Names, ac-
cording to the Places she was worshipped at;
as *Cytheria*, *Idalia*, *Erycina*, *Gnidia*, *Sala-
minia*, *Cyllenia*, *Pontica*, &c. Metonymi-
cally the Word *Venus* is taken for any Sweet-
heart or Miss.

10 *Mars*, the God of War, Son of
Jupiter and *Juno*, or, as *Ovid* tells the
Story, of *Juno* alone; for she being displeas-
ed that *Jupiter* should have a Daughter,

Minerva, without Female Aid, consulted
with the Goddess *Flora*, how she might of
herself bring forth a Son; *Flora* told her of
a Flower in the *Olenian* Fields that would do
the Business. At the touch of which she
conceived of *Mars*, who being a Son of
Discontent, was made God of War and
Strife. He, *Ruffian* as he was, made *Vul-
can* a Cuckold, who therefore made an Iron
Net, and cast it about them, as they were
a-bed together, and called all the Gods to
see them as they lay; which proved matter
of great Divertisement. At length, upon
Neptune's request, he loosed them.

The

rity, you I say, alas! glutted with the Trial of too long *Civil Wars*; you whom the Noise of Armour, polished Helmets, and
 40 the fierce Countenance of a nimble *Moor* flying against his bloody Enemy, delights;

Or you, *Mercurius*, the winged Son of bountiful *Maia*, not refusing to be called the Revenger of murdered *Cæsar*, you represent upon Earth the young *Augustus*, having changed your own shape by putting on that of his; late may you return to Heaven, and long may you joyfully be present with the *Roman People*;
 45 and let no swift Gale of Wind take you up into Heaven, who are offended with our Vices.

Here rather may you love grand Triumphs, here be called the Father and Prince of your Countrymen: Nor, O *Cæsar*, you
 50 being Leader, under your Reign, can you suffer the *Medes*, the most troublesome Enemies of the *Roman Name*, to ride about where they please, unpunished.

The KEY.

HORACE's Art of reproving and giving good Advice to *Augustus*, shews itself wonderfully in this beautiful Ode. *Suetonius* tells us; that *Augustus*, after the Battle of *Philippi*, killed all the Relations of *Brutus* and his Adherents even to the farthest Degree; so that a great many innocent Persons, who had no hand in the Murder of *Cæsar*, nor in joining with the Rebels, were put to death; and proscribed, if they could not be found.

Horace therefore begins this Ode, setting forth that *Jupiter* the Father of the Gods had shewn his Displeasure at this cruel Murder, by sending Snow, dreadful Hail, Thunder, Lightning, and Inundations amongst them; that since he was displeased, which of the inferior Gods could they apply to, to make an Atonement for this great Crime? He names *Apollo*, *Erycina*, that is *Venus*, *Mars*, and at last he comes to *Mercurius*, that he would come in the shape of *Augustus*, and stay amongst them; that is, that *Augustus* might be endued with Reason and Eloquence, as the best Means to reclaim Offenders, and to
 restore

Heu, nimis longo fatiate ludo;
 Quem juvat clamor, galeæque lèves,
 Acer & Mauri * peditis cruentum
 Vultus in hostem.

Sive mutatâ juvenem figurâ
 Ales in terris imitaris, almæ
 Filius Maiæ, patiens vocari
 Cæsaris ultor.

Serus in cœlum redeas; diuque
 Lætus interfis populo Quirini:
 Neve te nostris vitiis iniquum
 Ocior aura

Tollat. Hic magnos potiùs triumphos,
 Hic ames dici pater atque princeps:
 Neu finas Medos equitare inultos,
 Te duce, Cæsar.

te imperatore, finas Medos, infestissimos hostes nominis Romani, equitare quocunque volunt inultos.

* Marci, Bentleyus.

tu inquam *heu!* satiate ludo
 nimis longo civilium bello-
 rum; tu quem clamor ar-
 morum, leves galeæ & acer
 vultus peditis Mauri invo-
 lantis in cruentum hostem ju-
 vat. Sive tu, O Mercuri,
 alatus filius almæ Maiæ pa-
 tiens te vocari ultorem Cæsar-
 is interfecti, imitaris in ter-
 ris juvenem Augustum, mu-
 tatâ figurâ tuâ induendo for-
 mam ejus. Serus redeas in
 cœlum; & diu lætus interfis
 Quirini populo; neve ocior
 aura tollat in cœlum te ini-
 quum nostris vitiis. Hic po-
 tius ames magnos trium-
 phos, hîc dici pater atque
 princeps tuorum civium:
 Neu, O Cæsar, te duce, sub

The KEY

restore Peace, Unity, and Concord amongst them, and put an end to their intestine Wars, which made the *Medes*, their Enemies without doors, rejoice; hoping that if these intestine Wars and Divisions continued, they should have an easy Victory and Conquest over them. Then he ends this Ode, by exhorting them to be Friends amongst themselves; and exert their Courage against their external Enemies the *Medes*.

How far this had an Effect upon *Augustus*, the Sequel of the History shews; for he became after that the most peaceable and merciful Prince that ever swayed a Scepter.

This ODE was writ about the Year of the City 713, of *Horace's* Age 26, before Christ 38; so that from this present Year 1739, it is 1777 Years old. At which time *Augustus* was very sick, and seemed to be given over; which makes *Horace* say, *Serus redeas in cœlum, diuque lætus interfis Quirini populo*. Late may you return to Heaven, and long may you joyfully rule over the *Roman* People.

ODE III.

To the SHIP carrying VIRGIL to ATHENS.

He prays for the Safety of the SHIP in which VIRGIL was sailing to ATHENS, and inveighs against the Rashness of Men.

O Ship, who are responsible for restoring safely to us Virgil¹ committed to your Care, I pray you to land him safe on the Coasts of Attica, and preserve my Friend, the half of my own Life; so I pray that the Goddess who presideth over Cyprus, (Venus²) so may the Brothers of Helen (Castor and Pollux³) who are two bright Stars, and the Father of the Winds, Æolus⁴, direct your Course, having first bound up all the other Winds except the West, which blows from Apulia.

He had a Heart of Oak, and a threefold Plate of Brass about his Breast, who first committed himself in a slender Ship to the stormy Sea, and was not afraid of the boisterous South-West Wind contending with the North-west, nor the mournful Seven Stars⁵, nor the Fury of the South-Wind, than which there is not a greater Ruler of the Adriatic Sea⁷, (is the strongest Wind in that Sea) whether it has a mind to stir up or quiet the Waves.

What kind of Death could affright him⁸ who could behold the Sea-Monsters swimming, the Sea raging, and the infamous (by reason of Shipwrecks) Rocks of Acrocerania⁹, with dry Eyes. In vain then

ANNOTATIONS.

¹ Virgil, the Prince of the Latin Heroick Poets, born at Andes not far from Mantua, in the third Year of the 177th Olympiad, that was in the Year of the World 3848. He died the second Year of the 190th Olympiad, about 20 Years before the Birth of our blessed Saviour. He wrote ten Eclogues, four Books of Georgics, and twelve Æneids; these last were not published till his Death. He was possessed of all the Graces of Poetry; no Man ever understood the Numbers and Harmony of Versification better than he; his Style is smooth, accurate, and majestic; and he is wonderfully happy in his Characters and Descriptions; he was so entirely beloved by Horace, that he here calls him, *Diudivum animæ mea*, the Half of my Soul.

² Venus. See Ode ii. of this Book.

³ Brothers of Helen, Castor and Pollux.

Leda Wife of Tyndarus King of Lacedæmonia, as Fame goes, brought forth two Eggs; out of one of them came Pollux and Helena, born immortal, begot by Jupiter; of the other, Castor and Clytemnestra, begot by Tyndarus: because those Brothers, as long as they lived, freed the Seas from Pirates and Robbers, they are said to have received Power from Neptune, the God of the Sea, of helping those who were in danger of being shipwrecked, by being turned into Stars, which makes our Poet invoke them under this Epithet, *Lucida sidera, fratres Helenæ*.

⁴ Æolus, Son of Hippotas, and King of the Æolian Islands, which are seven; Lipara, Hiera, Strongyle, Dydimæ, Ericusa, Phænicusa, and Eumonymos, otherwise called Insula Vulcaniæ, by the Greeks Hephaestus.

O D E III.

Ad NAVIM *vehentem* VIRGILIUM ATHENAS.*Precatur incolumitatem NAVI quâ VIRGILIUS vehebatur
ATHENAS; deinde invehitur in temeritatem hominum.*

O R D O.

SIC te Diva potens Cypri,
Sic fratres Helenæ, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis præter Iapyga,
Navis, quæ tibi creditum
Debes Virgilium; finibus Atticis
Reddas incolumem, precor,
Et serves animæ dimidium meæ.

III robur & æs triplex

Circa pectus erat, qui fragilem truci
Commisit pelago ratem

Primus, nec timuit præcipitem Africum
Decertantem Aquilonibus,

Nec tristes Hyadas, nec rabiem Noti;

Quo non arbiter Adriæ

Major, tollere seu ponere vult freta.

Quem mortis timuit gradum,

Qui siccis oculis monstra natantia,

Qui vidit mare turgidum*, &

Infames scopulos Acroceræunia?

*Infinitum; seu vult tollere seu ponere freta. Quem gradum mortis ille timuit, qui vidit marina
monstra natantia, mare turgidum, Acroceræunia scopulos, infames naufragis siccis oculis?*

* Turbidum, Benthicus.

A N N O T A T I O N S.

*Hyades; they lie between Italy and Sicily.
Eolus was said to be God of the Winds;
because he was so well versed in Astronomy,
that he knew what times and how long
such Winds and Tempests would continue,
and when it would be calm; or because the
Clouds and Mists arising about those Islands
always portend great store of Winds.*

*A threefold Plate of Brass. As if he
had said, Is habebat cor durius quovis ligno
ære; he had a Heart harder than any
Wood or Brass.*

*Mournful Seven Stars, tristes Hyades,
called from usiv, huein, pluvie, to rain;
because they usually bring Rain. They are*

placed in the Forehead of the Constellation
called *Taurus*, the Bull.

*Adriatick Sea, or the Gulph of Venice,
a very tempestuous Sea, and here called A-
dria, by Horace; from whence the Proverb
of an angry peevish Person, Iracundior im-
probo Adriâ.*

*What kind of Death could affright him.
The Antients dreaded Shipwreck as the
worst sort of Death, as being thereby liable
to be devoured by Fish, dashed against Rocks,
or cast upon an uninhabited Island.*

*Acroceræunia, high Mountains in Epi-
rus, whose Tops were often struck with
Thunder, and therefore called in Greek Ce-
ræunia,*

then hath the all-wise God separated the Earth from the unfrequented Ocean, if nevertheless impious wicked Ships pass over
 25 these Seas, which are not to be touched by them.

Mankind, bold in undergoing all Hazards, run headlong into Crimes forbidden. The bold Son of *Iapetus* (*Prometheus*) brought Fire to the Nations of Men by stealth. After that Fire brought down from the *Ethereal House* (*Heaven*)¹⁰ Consumptions and
 30 new kinds of Fevers (Diseases) over-run the Earth, and the slow Necessity of Death (dying) before that time removed from Men, hastened its pace.

*Dædalus*¹¹ tried to fly in the open Air with Wings not granted
 35 to Man by the Gods. The Strength of *Hercules*¹² broke open Hell. Nothing is difficult to Mankind. We are so foolish, that we aspire to Heaven itself by our Folly; neither do we allow, because
 40 of our Wickedness, *Jupiter* to lay aside his angry Thunderbolts.

ANNOTATIONS.

rauntis, from *κρηαυδος* *Fulmen*, Thunder, and *αυρον*, the Top. Here *Horace* means *Acroceratum promontorium*, the Promontory of *Acroceratum*, lying over against the *Ionian* Sea, commonly called *Cape della Chimeria*, by others *Capo della Lingueta*, in *Epirus*, not far from the Borders of *Albania*.

¹⁰ After that Fire brought down from Heaven. Some will have *Horace* to point out here the first Sin of *Adam*, Disobedience; and the Wages of it Death, Diseases, and Trouble; and that he took it from *Hesiod*, who says, when *Prometheus* stole Fire from Heaven, to give life to his Statues made by himself of Clay, *Jupiter* being angry, sent *Pandora*, a Woman made by *Vulcan* at *Jupiter's* command, whom every God adorned with several Gifts. *Pallas* gave her Wisdom; *Venus*, Beauty; *Apollo*, Musick;

and *Mercury*, Eloquence. She was by *Jupiter* sent with a Box to *Epimetheus*, which he receiving and opening, all kinds of Evils and Mischiefs flew out, and filled the Earth with Diseases and all other Calamities; others think it was the *Lues Venerea*, *Morbus Elephantinus*, or the worst kind of Leprosy. It made the Lives of the succeeding Generations a Burthen to them, and so hastened Death, that they came far short of the Lives of their Forefathers.

¹¹ *Dædalus*, the most ingenious Artificer in the World; whence the saying *Dædalus opera*, when he would commend a thing for the Curiousness of the Work. He invented the Saw, the Ax, the Plummet, the Augur, Glue, Cement, Sails for Ships, the Sail-yard, &c. Being accused of the Death

The KEY.

IN this ODE, *Horace* has shewn us how to love, value, and esteem a truly worthy Companion or intimate Friend, that if he be a Bachelor, as he was himself, we ought to have the same Degree of *Platonic* Love to him that a married Man has to his Wife, account him *Dimidium animæ nostræ*, the half of our Soul, be equally concerned for him in all the Dispensations of Providence towards him, whether prosperous or adverse; have an equal Joy with him in the first, and Sympathy with him in the last. None could put a truer Estimate upon the Value of *Virgil* than he, who being a Poet himself, knew that *Virgil* was

possessed

Nequicquam Deus abscidit
 Prudens oceano * dissociabili
 Terras, si tamen impiæ
 Non tangenda rates transfiliunt vada.
 Audax omnia perpeti
 Gens humana ruit per vetitum nefas.
 Audax Iapeti genus
 Ignem fraude malâ gentibus intulit :
 Post ignem ætheriâ domo
 Subductum, macies, & nova febrium
 Terris incubuit cohors ;
 Semotique prius tarda necessitas
 Lethi corripuit gradum.
 Expertus vacuum Dædalus aëra
 Pennis non homini datis :
 Perrupit Acheronta Herculeus labor.
 Nil mortalibus arduum est.
 Cælum ipsum petimus stultitiâ ; neque
 Per nostrum patimur scelus
 Iracunda Jovem ponere fulmina.

Nequicquam igitur prudens
 Deus abscidit terras dissocia-
 bili oceano, si tamen impiæ
 rates transfiliunt vada non
 tangenda. Gens humana,
 25 audax perpeti omnia, ruit
 per vetitum nefas. Audax
 genus Iapeti Prometheus in-
 tulit ignem gentibus malâ
 fraude: Post ignem illum
 subductum ex ætheriâ domo
 30 cælo, macies, & nova cohors
 febrium incubuit terris; tar-
 daque necessitas lethi prius se-
 moti ab hominibus corripuit
 gradum suum. Dædalus ex-
 pertus est volare per vacuum
 35 aëra pennis non datis homini
 a Diis: Hercules labor per-
 rupit Acheronta. Nil est ar-
 duum mortalibus. Adeo stul-
 ti fumus ut petimus cælum
 ipsum stultitiâ nostrâ; neque
 patimur per nostrum scelus
 40 Jovem ponere iracunda ful-
 mina sua.

* Dissociabilis terras, Bentleyus.

ANNOTATIONS.

of Perdix his Nephew, he fled into Crete, and there made the *Labyrinth* or Maze into which *Minos* put him and his Son *Icarus*, because he made a Cow of Wood; into which *Pasiphaë* being conveyed, prostituted herself to a Bull. He seeing no way to escape, de-
 signed Feathers and Wax to make a Present, as he pretended, to the King; but he made himself and his Son Wings, and so flew from Crete to *Sardinia*, and from thence to *Come*, where having lost his Son by the way, he built a Temple to *Apello*. The Ground of the Story is this: *Dædalus* being
 privy to the Adultery of *Pasiphaë*, the Wife of *Minos*, with his Servant named *Taurus*, a Bull, was put in prison with his Son *Icarus*; but he escaped with his Son and some other discontented Persons from Crete, in some small Ships. *Minos* pursued them so closely, that *Icarus* his Ship was split on a Rock. *Dædalus* out-sailed the King, and arrived first at *Sicily*, because he had invented his Sail-cloths, whereas others at that time sailed only by Oars; whence the Proverb, *Remigiis Dædalis*, to signify a thing done with Dexterity and Speed.

The KEY.

possessed of all the Graces and Accomplishments of an excellent Poet and sincere Friend.

He first addresses himself to the Ship, that is, the Master and Crew, who were to steer and direct her Course; and prays, that those Stars may only appear which prefaged fair Weather; that *Æolus* would lock up all contrary and stormy Winds, that none but a fair Wind might gently fill the Sails, and carry him to *Athens*. Having expressed his Opinion of him that first ventured in a Ship to Sea, he

C

turns

The KEY.

turns his thoughts upon the Subject of the preceding ODE, by the rash Attempt of *Dædalus*, Fire of *Prometheus*, and Descent of *Hercules* into Hell, he seems to apply it to the bold, wicked, and fiery Tempers of *Brutus* and *Cassius*: And he ends with giving Advice to his Countrymen, to bear patiently the Severity of *Augustus*, for that Murder and Rebellion, saying, *Neque patimur per nostrum scelus Jovem ponere iracunda fulmina sua*; neither do we allow, because of our Wickedness, *Jupiter* to lay down his angry Thunderbolts.

As the *Romans* made their Emperors Gods when they were dead, so they looked upon them as *Jupiter's* Vicegerents while alive. Be not like the Dog, says *Horace*, who snarls at the Stone without considering the Hand that throws it, or the cause for which it is thrown; the Dog has committed a Fault, the Stone is thrown to punish him. You have committed a great Crime in the Murder of *Cæsar*, and in adding the

ODE IV.

To LUCIUS SEXTUS.

Having described the Pleasantness of the Spring, and proposed the common Necessity of Death; as an *Epicurean* he exhorteth *Sextus* to a voluptuous Life.

THE sharp Winter is melted away with the pleasant Return of the Spring and West-Wind; and the Machines draw the dry Ships from the Docks to the Sea: and neither the Cattle delight now to be shut up in the Stables, nor the Ploughmen to sit at the Fire, nor are the Meads white with nipping Hoar-Frost.

Now *Cythærean Venus*¹ leads forth her brisk Choirs to dance, the Moon shining above their Heads, and the decent *Graces*², joined with the Nymphs, beat the Earth alternately with one Foot; in the mean time whilst burning *Vulcan*³ makes a visit to, kindles up the Fire in the laborious strong-smelling Shops of the *Cyclopes*⁴.

Now

ANNOTATIONS.

¹ *Venus*, see Ode ii.

² *Gratiæ*, the Graces, three Goddesses; one who could bestow a Blessing, another who received them, and the third who repaid a good Deed.

³ *Vulcan*, the God of Fire, the Son of *Jupiter* and *Juno*.

⁴ *Cyclopes*, from *Cyclos*, a Circle, and *Ops* an Eye, because they were said to have but one Eye in the middle of their Forehead. The Sons of *Neptune* and *Ambitrite*, *Vulcan's* Assistants in making of *Jupiter's* Thunderbolts, as the Poets feigned. There are

The KEY.

the Sin of Rebellion to that of Murder, what can the Emperor do less than punish those with Death that were Aiders, Actors and Abettors of it? The best way to put an end to *Augustus's* Severity is to be humble and submissive, and to express your Hatred to such a Crime, and the Intestine War that followed it, to live in Peace and Amity among your selves.

This ODE was written about the end of the Year from the building of the City 734, of *Horace's* Age 33, before Christ 30; so that from this present Year 1739, it is 1769 Years old. *Augustus* at this time returning from *Asia*, set sail for the Island of *Samos*, being to sail from thence to *Greece*. In order to meet the Emperor, *Virgil* set out from *Rome* for *Athens*. *Horace* here wishes him a good Voyage, but inveighs against them that invented Navigation, because that Art deprived him of his dear Friend's Company.

ODE IV.

Ad LUCIUM SEXTUM.

Amenitate veris descriptâ, & communi moriendi consuetudine propositâ, tanquam Epicureus hortatur Sextum ad voluptuosam vitam.

S Olivitur acris hyems gratâ vice veris et Favoni:
Trahuntque fittas machinæ carinas:

Ac neque jam stabulis gaudet pecus, aut arator igni;
Nec prata canis albicant pruinis.

Jam Cytherea choros ducit Venus, imminente Lunâ:
Junctæque Nymphis Gratiæ decentes

Alternò terram quatiant pede; dum graves Cyclopum
Vulcanus ardens urit * officinas.

is. Jam Cytherea Venus ducit suos choros imminente lunâ, decentesque Gratiæ junctæ Nymphis quatiant terram alternò pede; interea dum ardens Vulcanus urit, invist graves officinas Cyclopum.

* Visit, Bentleyus.

O R D O.

A Cris hyems dissolvitur. gratâ vice veris & Favonii; Machinæque trahunt fittas carinas à navalibus ad mare: Ac neque pecus jam gaudet claudî stabulis aut arator assidere igni: nec prata albicant canis pruinis.

A N N O T A T I O N S.

Three of these of most note among the Poets; *Brontes*, *Steropes* and *Pyraemon*. These Cyclopes were an ancient People in-

habiting the Isle of *Sicily*, which were tall and very lusty Men, whence the Poets called them *Giants*.

C 2

* Faunus,

Now it is proper to crown the Head, glittering with the Moisture of Youth, either with green Myrtle, or the Flowers which
 10 the Earth, free from Cold, spontaneously brings forth.

Now it is also proper to sacrifice to Faunus⁵ in the shady Groves, whether he desires a Lamb to be sacrificed to him, or rather a Kid.

Pale Death knocks with an impartial Foot at the Cottages of the Poor, and Palaces of Kings. O happy Sextus⁶, the short time of Life forbids us to entertain a lasting Hope of what may happen many Years hence; by and by eternal Night (Death) will seize you,
 16 and the fabulous Manes⁷ or Souls below, of whom both the Poets and Philosophers relate so many things, and the poor wretched House of Pluto⁸, in which so soon as you are come, you will not choose (a Præses of the Company at a Bottle) a King of Wine⁹ at a Feast, by throwing the Dice, nor admire beautiful Lycidas¹⁰, with whom now all the Youths are inflamed, and in a short time
 20 the young Women will burn in love for the embrace of him, when he shall be grown up to Man's Age.

ANNOTATIONS.

⁵ Faunus, he was Son to Picus, Father to Latinus, and the third King of the Aborigines in Latium; who, because he taught the People somewhat of Religion and Tillage, was accounted a Country God; and that rude People might be kept in awe of him, they pictured him with Feet of Horn, and two Horns on his Head; afterwards all the Gods of the Woods went by this Name.

⁶ Lucius Sextus, or Sestius, this is he who kept up such a constant Friendship to Brutus, after he was routed, yet was commended by Augustus, and made Consul with Cneius Calpurnius Piso, in the Year after the building of the City 730.

⁷ Manes, ium, the Gods or Genii of the Dead, properly the Spirits or Souls of Persons deceased.

⁸ Pluto

THE KEY.

THE Beauty of this ODE appears in the Representation of the grateful Variety of Summer and Winter. Had we always Summer, we should be burnt up with Heat, devoured by Vermin, and struck with Thunder and Lightning. If we had always Winter, we should perish by Cold, bechilled and frozen to Death; but by the alternately seasonable Returns of Summer and Winter we live comfortably and happily. When the Spring comes, that which was deprived of vegetable Life before, and was in a manner dead and buried in the Earth, revives; the Plants and Herbs peep out and come forth from their Graves; the Trees, which were naked and seemed dead, put forth their Leaves and blossom, and the Flowers delight us with their Beauty and Variety of Colours. The Birds which were silent in the Winter, now in the Spring chant out their musical warbling Notes. The wild Beasts, which were hid in their Dens, and

tame

Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terræ quem ferunt solutæ.

Nunc & in umbrosis Fauno decet immolare lucis,
Seu poscat agnam *, sive malit hædum.

Pallida mors æquo pulsât pede pauperem tabernas,
Regumque turres. ô beate Sesti,

Vitæ summa brevis spem nos vetat inchoare longam.

Jam te premet nox, fabulæque Manes.

Et domus exilis Plutonia: quò simul meâris,

Nec regna vini fortiere talis,

Nec tenebrum Lycidam mirabere, quo calet juventus

Nunc omnis, & mox virgines tepebunt.

inchoare longam spem; jam æterna nox, Mors, premet te, & fabulæ Manes. De quibus & Poetæ & Philosophi fabulantur tam multa, & exilis domus Plutonia; quo simul ac meâris, non fortiere regna vini in convivio, jactis talis, nec mirabere tenebrum Lycidam, quæ nunc omnis juvenus calet, & mox virgines tepebunt complexu ejus, ubi adoleverit.

* Agnâ, Bœntleius.

ANNOTATIONS.

⁸ *Pluto*, Son to *Saturn* and *Ops*, Brother to *Jupiter* and *Neptune*; Hell fell to his share as being the youngest Brother, so that he was King and Judge of it.

⁹ *A King of Wine*: it was a Custom among the Ancients, at Feasts, to choose a King, or Master to order how much each Guest should drink, whom all the Company were obliged to obey; he was chosen by

throwing of the Dice, upon whose Sides were engraven or painted the Images of *Saturn*, *Jupiter*, *Mars*, *Apollo*, *Venus*, and *Diana*. He who threw up *Venus* was made King, as *Horace*, Book II. Ode vii. insinuates; *Quem Venus dicet arbitrum bibendi*; Whom *Venus* shall appoint Judge of drinking.

¹⁰ *Lycidas*, a beautiful Boy, whom *Sextus* greatly admired and loved.

THE KEY.

tame in the Stables, come now forth with Vigour and new Life. Man who sheltered himself in the House at the Fire, leaves these, and goes cheerfully abroad to his Work.

Horace says here, *Machinæ trahunt siccas carinas ex navalibus ad mare*; the Machines draw the dry Ships from the Docks to the Sea. We must consider, that in *Horace's* Days, there were no Winter Voyages attempted, except on extraordinary Occasions, till 1400 Years after, that the Virtue of the Load-stone was found out, and the Mariners Compass was made conducive to Navigation. But to return to *Horace's* Subject, he says here, that they sacrificed a Lamb or Kid to *Faunus*. This makes good what *St. Paul* says, *that the Heathens, which knew not the Law, were a Law to themselves* Altho' they had no Divine Revelation, yet by right Reason and the Light of Nature, they thought they were in gratitude obliged to have their Spring-Festivals and Sacrifices; so convincing were the regular

THE KEY.

Seasons and Interchanges of the Heavenly Luminaries to them. Mr. Addison, in imitation of the 19th Psalm, expresses it very well, saying:

The unwearied Sun from Day to Day
Does his Creator's Power display,
And publishes to every Land,
The Work of an Almighty Hand;
Soon as the Evening Shades prevail,
The Moon takes up the wondrous Tale,
And nightly to the listening Earth,
Repeats the Story of her Birth.

What tho' no Word, nor Voice, nor Sound,
Amidst their radiant Orbs are found,
In Reason's Ear they all rejoice,
An utter forth a glorious Voice,
For ever singing as they shine,
The Hand that made us is Divine.

And

ODE V.

TO PYRRHA.

That the Lovers of *Pyrrha* are miserable; and that he escaped out of her Embraces, as from a Shipwreck.

O¹ *Pyrrha*, what slender Youth, perfumed with sweet Odours, caresseth you on a Bed of Roses in a pleasant Grotto? For whose sake do you fillet up your golden Locks², unaffectedly neat in Dress³?

- 5 Alas! how often will he bemoan the Promise *broke by you*, and the unconstant Gods *Venus*⁴ and *Cupid*⁵, who before favoured him, but afterwards opposed him. And unacquainted with such Treatment, will be amazed to see the Seas rough with boisterous Winds, your Smoothness of Temper ruffled on a sudden, he who now securely
10 enjoys your Charms, who hopes that you will always be free from other Lovers, always fond of him, who is ignorant of the deceitful Gales of your Affections!

- How miserable are those, to whom before Trial you shine so bright! I indeed have escaped from your Embraces, as if it had been from a Shipwreck, so that the holy Wall of the Temple shews
15 that I have hung up my wet Clothes⁶ to *Neptune*⁷, the powerful God of the Sea, upon a Tablet devoted for that purpose.

The

ANNOTATIONS.

¹ *Pyrrha*, a beautiful Woman of the Town.

² For whose sake do you fillet up your golden Locks? After the Fashion of the young Women of *Lacedæmon*.

³ Unaffectedly neat in Dress. It is not barely the Fineness of the Colours that makes the Contrast in Painting, but the due and agreeable Mixture of them, representing Na-

ture to the life; so that which *Horace* here calls *simplex munditiis*, is a neat yet plain and seemingly unaffected Dress, which with a Woman's Deportment sets her better off than all the Painting, gaudy Attire, and Jewels whatever.

⁴ *Venus*, see Ode ii.

⁵ *Cupid*. The God of Love, of which there were two, saith *Ovid*. The one, born of

of *Venus*
the Son
is pictu
and tw
other of
the othe
⁶ *W*
wreck u
Sea for
mony o
Clothes

The KEY.

And Mr. Brady, on Psalm 104, says:

The various Works by Thee are found,
For which we Thee adore,The Earth is with thy Treasure crown'd,
Till Nature's Hand can grasp no more.

This ODE was written about the Year after the building of the City 723, about the 13th of February, on which Day they offered Sacrifice to *Faunus*; of *Horace's* Age 36, before Christ 28. So that from this present Year 1739, it is 1767 Years old.

ODE V.

Ad PYRRHAM.

Miseros esse amatores Pyrrhæ; se enatasse ex ejus illecebris velut è naufragio.

ORDO.

QUIS multâ gracilis te puer in rosâ
Perfusus in liquidis urget odoribus
Grato, Pyrrha, sub antro?

Cui flavam religas comam,
Simplex munditiis? heu, quoties fidem,
Mutatoque Deos flebit, & aspera

Nigris æquora ventis
Emirabitur insolens,
Qui nunc te fruitur credulus aurâ:

Qui semper vacuum, semper amabilem
Sperat, nescius auræ

Fallacis! miseri, quibus
Intentata nites. me tabulâ facer

Votivâ paries indicat uvida
Suspendisse potenti

Vestimenta maris Deo.

bris evasi velut è naufragio, adeo ut sacer paries ædis indicet me suspendisse uvida vestimenta Neptuno, potenti Deo maris, votivâ tabulâ.

O Pyrrha, quis gracilis
puer perfusus liqui-
dis odoribus, urget te in
multâ rosâ sub grato antro?
Cui, cujus gratia, religas
flavam comam sub grato an-
tro simplex munditiis? Heu!
quoties flebit fidem à te vio-
latam, & mutatos Deos Ve-
nerem & Cupidinem, an-
teâ faventes, postea autem
contrarios. Et insolens emi-
rabitur æquora aspera ni-
gris ventis, qui nunc fruitur
te aurâ, qui credulus sperat
te semper esse amabilem sibi,
& vacuum aliis amatoribus,
nescius auræ fallacis tuarum
affectionum! O miseri sunt
ii, quibus intentata nites.
Ego quidem ex tuis illece-

ANNOTATIONS.

of *Venus*, and begotten by *Jupiter*; the other, the Son of *Erebus* and *Nox*, saith *Cicero*. He is pictured armed with a Torch and a Bow, and two Darts; the one of Gold, and the other of Lead; the one procureth Love, and the other chafeth it away.

⁶ *Wet Clothes*. Those who suffered Shipwreck used to give thanks to the God of the Sea for preserving them alive; and in testimony of their Gratitude they hung up the Clothes they had on when they were ship-

wrecked, with an Account of their miraculous Preservation, upon a square Piece of Wood, called here *Tabula*, that others might know whose they were, and for what end put there, when they beheld them in the Temple.

⁷ *Neptune*, the God of the Sea, the Son of *Saturn* and *Ops*; his Mace was a *Trident*. He found out the riding of Horses; and was said, together with *Apollo*, to have built the Walls of *Troy*.

The KEY.

*P*ERE TARTERON has inserted this ODE, but given no Version of it; several have omitted it altogether, as *Du Hamel*, &c. But *Torrentius* Bishop of *Antwerp* has it with Notes. *Des Prez* has it with his *Interpretatio* and Notes. The honourable Mr. *Bond* and *Minellius* have it also with Notes. With deference to those learned Gentlemen that pretend to purge *Horace* of smutty Language, by doing so,

O D E VI.

To AGRIPPA.

That his Exploits in War ought to be described by *Varius*: but that himself was only capable of composing amorous Songs.

O *Agrippa*¹, you should be described by *Varius*², the soaring Imitator of *Mæonian* Verse (*Homer's*³) as a brave, valiant Man, and triumphant over your Enemies, *Antonius*⁴ and *Cleopatra*⁵; and as to whatever Exploits the tough valiant Soldiery have atchieved by Sea or Land under you their General.

We

A N N O T A T I O N S.

¹ *Marcus Agrippa*; he, as we may understand by this Ode, was the Companion and General with *Augustus* during the War of two Consulships, and so beloved by him, that, upon the Death of *Marcellus*, *Augustus* made him his Son-in-law.

There was another *Agrippa* surnamed *Menenius Lanatus*; he was by the Romans chosen Captain against the *Sabines*, and obtained a Triumph. When the Commons of Rome rose in Mutiny against the Senators, because they were charged with Taxes and Services of War, and could not be quieted, he made a Speech to them in this manner: "The Limbs and Members of the Body conspired against the Belly and Stomach, because they thought that they were idle, and therefore would give them no Food: But when they saw that by that means themselves began to waste and consume,

they then perceived that they were nourished by them, and so grew into Friendship again. So it is, said he, with the Senate and People; they are, as it were one Body, which Discord destroyeth and Concord maintains.

² *Varius*, a Tragick Poet, none of the common sort; he wrote a Panegyrick in praise of *Augustus*, and some other Pieces, whereof only a few Fragments are saved. *Augustus* employed him to revise *Virgil's Æneids* after the Death of its Author.

³ *Homer*, an excellent Grecian Poet, who is sometimes called *Melissigenes* from the River *Meles*, and sometimes *Mæonides* from *Mæonia*, a Province of *Asia* in which he was born. He wrote sundry Poems scattered here and there in the Countries through which he travelled, whence so many Countries challenged him to be theirs; they

The KEY.

so, they only give an ill and unjust Opinion of him to those who know him not, and excite the Youth the more to enquire after that which is omitted. Since there is no reproving of Vice without naming of it, and *Horace* never brings it in but by way of Reproof, or Advice to keep from it; here he says he escaped the Embraces of a Woman of the Town as narrowly as one escapes Death that is shipwreck'd.

ODE VI.

Ad AGRIPPAM.

Bellicas ejus laudes a Vario scribi oportere: se esse convivii tantum & amoribus canendis aptum.

Scriberis Vario fortis, & hostium
Victor, Mæonii carminis alite,
Quam rem cunque * ferox navibus aut equis
Miles te duce gesserit.

ORDO.

O Agrippa, scriberis à Vario alive Mæonii carminis, ut fortis & victor hostium Antonii & Cleopatræ, quam rem cunque ferox Miles gesserit navibus aut equis sub te duce.

* Qua rem cunque, *Bentleius*,

ANNOTATIONS.

they have the first Copies of his Works, which in succeeding times were gathered together to make up complete Poems, and were called from thence *Rhapsodia*. Two of these Poems are observed to comprehend the two Parts of Man, the *Iliads* describing the strength and Vigour of the Body; and the *Odysseys* the Subtilty and Policy of the Mind. Seven Cities pretended to the Honour of being the Places of his Nativity: *Smyrna*, *Rhodes*, *Colophon*, *Salamis*, *Cbicus*, *Argos*, and *Athens*. To these *Suidas* adds a great many more. He lived about the time of *Elias* the Prophet in the Year of the World 3333, before *Christ* 915.

* *Marcus Antonius* the Triumvir was Grandchild to *Mark Antony* the Orator. The eastern Province was allotted him, where he performed several Exploits; but falling in love with *Cleopatra*, and into

the Displeasure of *Augustus*, he was worsted by him in a Sea-fight at *Actium*, and at last being besieged at *Alexandria* in *Egypt*, he slew himself.

⁵ *Cleopatra*, Queen of *Egypt*, Sister and Wife to *Ptolemy* the last: She was first courted by *Julius Cæsar*, to whom she bore a Son called *Cæsario*; afterwards *Mark Antony* kept her company, quitting *Augustus* his Partner's Sister, to whom he had been married before; which *Augustus* resenting, he called him to an account, and in the Sea-fight we just now named at *Actium*, having routed him, drove him to that Despair that he killed himself. This Lady taking Example by him, that she might not be carried about alive in Triumph, clapt two poisonous Asps to her Breasts, and so expired.

⁶ *Actium*,

- 5 We small weak *Poets* neither attempt to write those great *Stories* of your *achieving*, nor the stubborn *Pride* of *Achilles*⁶ the Son of *Peleus*, who would yield neither to the *Grecian Ambassadors*, nor to *Agamemnon*⁷ *Generalissimo* of the *Army*, and *King of Kings*, nor to give a *Description* of that long *Voyage* of crafty *Ulysses*⁸ through the *Mediterranean Sea*, nor the cruel *House* of *Pelops*⁹: While *Modesty*, and my *Muse*, capable only of writing peaceful *Poems*, forbids me to diminish, by the *Weakness*
- 10 of my *Genius*, the *Praises* of great *Cæsar*¹⁰ and your's.

- For who with a becoming *Decency* can describe in *History* *Augustus*¹¹ another *Mars*, covered with an impenetrable *Coat* of *Mail*? or *Agrippa* another *Merione*¹² bedaubed with *Trojan Dust* by fighting? or *Mæcenas*¹³ another *Diomedes*, the Son of *Tydeus*¹⁴, equal to the *Gods* above, in *Courage* and *Strength*, by the help of
- 15 *Pallas*?

- We *Lyric Poets*, exempt from these great, sublime, heroic *Subjects*, sing the *Battles* of fierce *Virgins* against the young *Men*, nevertheless first having their *Nails* pared, lest they should hurt any one, or if it is any other kind of *Love-Battles* in which we are engaged, we, I say, who are not fixed to any particular kind,
- 20 being inconstant not contrary to our *Custom*.

A N N O T A T I O N S.

⁶ *Achilles*, the Son of *Peleus* King of *Thessaly*. *Tbetis*, the Goddess of the Sea, his Mother dipt him all over, when he was a Child, in the River *Stryx*, to make him invulnerable; only that Part of his Foot, which his Mother held him by when she dipt him, escaped. He was put under the Tuition of *Chiron* the Centaur to learn to ride the great Horse, and to play upon Musical Instruments. His Mother was warned by the Oracle, that if he went to the Wars of *Troy* with the other Princes, he should be slain there; wherefore she clothed him in Woman's Apparel, and procured he should be hid amongst the

Daughters of *Lycomedes*, where he got with Child one of his Daughters called *Deidamia* of whom was born *Pyrrhus*: But it was prophesied, that unless *Achilles* did help, *Troy* could not be conquered; wherefore *Ulysses* craftily discovered him by his fondness for Military Weapons, and dragged him thither.

⁷ *Agamemnon*. See Ode x. Book 1st.

⁸ *Ulysses*, the Genitive Singular, is here put for *Ulyssis*. See also *Virgil*, *Eclog.* vii. 70. and Ode xv. of this Book.

⁹ Nor the cruel House of *Pelops*, the Son of *Tantalus*; whom his Father killed, and served up to the Gods at an Entertainment. Which they discovering, restored the Child

The KEY.

HORACE in this ODE compliments *Augustus*, *Agrippa*, *Mæcenas*, and *Varius*. He begins with *Agrippa*, calls him *fortis victor hostium*. He very well deserved this Epithet; for *Agrippa* conquered and routed both the *Gauls* and *Germans*, whose Strength lay most in their Cavalry; and therefore *Horace* here expresses it by

Equi

Nos, Agrippa, neque hæc dicere, nec gravem

Pelidæ stomachum cedere nescii,

Nec cursus duplicis per mare Ulyssæi,

Nec sævam Pelopis domum

Conamur, tenues grandia : dum pudor,

Imbellisque lyræ Musa potens vetat

Laudes egregii Cæsaris, & tuas

Culpâ deterere ingeni.

Quis Martem tunicâ tectum adamantinâ

Dignè scripserit ? aut pulvere Troïco

Nigrum Merionen ? aut ope Palladis

Tydidem superis parem ?

Nos convivia, nos prelia virginum

Sectis * in juvenes unguibus acrium

Cantamus ; vacui, five quid urimur,

Non præter solitum leves.

ant Agrippam alterum Merionem nigrum Troïco pulvere certando ? aut Mæcenatem alterum Tydidem, Diomedem parem superis animo & fortitudine ope Palladis ? Nos Lyrici Poetæ vacui ab istis curis cantamus prælia acrium virginum in juvenes, tamen prius scitis unguibus ne lædant quem, five est aliud quidpiam quo urimur, nos inquam leves non præter solitum.

* Strictis, Bentleius.

Nos tenues Poetæ neque conamur dicere hæc grandia tua facta ; nec gravem stomachum Pelidis, Achilles, nescii cedere, nec legatis Græcorum nec Agamemnoni summo imperatori exercituum, & Regi Regum, nec cursus longæ illius navigationis duplicis Ulyssæi per mare Mediterraneum, nec sævam domum Pelopis, familiam Ptolemæi, dum pudor & mea Musa potens tantum imbellis Lyræ vetat me deterere culpa ingenii mei laudes Cæsaris egregii Augusti & tuas. Quis enim digne descripserit Augustum alterum Martem tectum adamantinâ tunica ;

ANNOTATIONS.

to Life, and supplied his left Shoulder, which was missing, with Ivory. He married afterwards Hippodamia, the Daughter of Oenomaus.

¹⁰ Ptolemæus, that is Bellicofus, warlike, given to War. The Names of divers Kings of Egypt, the first whereof, surnamed Agus, was a Soldier of Alexander's, who, at the Death of that great Monarch, got the Kingdom of Egypt to himself. From him his Successors took their Name, as the Romans did from Cæsar.

¹¹ Augustus, the second Emperor of Rome, son to Octavius a Senator, and Nephew Julius Cæsar. In the forty second Year

of his Reign was our Blessed Saviour Christ born, in the Year of the World 3960.

¹² Meriones, a brave Captain, who went from Crete to the Siege of Troy.

¹³ Mæcenas.. See Ode i. of this Book.

¹⁴ Diomedes, King of Ætolia, the Son of Tydeus and Deipyle, one of the Grecian Worthies in the Trojan Wars. At his Return from Troy he was ashamed to go home, by reason of Ægiale his Wife's Baseness and lewd Carriage, but went into Apulia in Italy, and there shared the Kingdom with Daunus, and built some Towns. From his Father he is here called Tydidæ. From his Country Æolus heros. Ovid.

The KEY.

quis for Land-fights : As for the Navibus it hath a Reference (as we find in the Notes) to the Sea-fight at Actium. See Ode xxxvii. of this Book ; not that Sea-fight where Agrippa gained the Victory before Mylas a River in Sicily. Scriberis a Vario alite. Here he comments both Agrippa and Varius, saying, your Magnanimity, Valour, and Success shall be honourably set forth in History or Tragedy by Varius,

The KEY.

Varius, that high and lofty Writer, who soars above in his sublime Style like the Eagle, which was the *Roman* Ensign or Banner, made of Silver or Gold, of which each Regiment had one, whereas of the ordinary Colours called *Signa*, every Company had one. The Eagle was *Jupiter's* Armour-bearer; and the *Romans*, by choosing the Eagle for their Banner, seem to insinuate, that they acknowledged that *Jupiter* the Father of the Gods inspired them with that heroic, undaunted, and courageous Bravery, which made them Conquerors of the World. Since *Varius* had writ a Panegyric upon *Augustus*, wherein he set forth the heroic Perfections, Magnanimity, Wisdom and

Con-

ODE VII.

TO MUNATIUS PLANCUS.

Some praise one City and Country, some another, but *Horace* preferreth *Tibur* before all, where *Plancus* was born, whom he exhorts to wash away Cares with Wine.

SOME Poets will praise the famous City of *Rhodes*² or *Mitylene*³, or *Ephesus*⁴, or the Walls of *Corinth*, bounded between two Seas⁵, namely the *Ionian* and *Ægean Sea*, or *Thebes*⁶, famous for the Birth of *Bacchus*, or *Delphos*⁷ renowned for *Apollo's* Oracles, or the *Valley of Tempe*⁸ in *Thessaly*.

There

ANNOTATIONS.

¹ *Lucius Manutius Plancus*, whose Country Seat was *Tibur*, or at least near to it, and therefore not far from *Horace's* Country House.

² *Rhodes*, the chief City of an Island of that Name in the *Mediterranean*, a hundred Miles in compass, famous for the *Coloss* or Statue of the Sun, seventy Cubits high, placed so that any Ship of Burden, with her Masts and Sails on, could, between its Legs and Thighs, enter the Harbour; famous also, as *Gellius* saith, for the great Number of Signs belonging to the Shops, and many fine Buildings, of great Trade and Riches.

³ *Mitylene*, the chief City of the Island *Lesbos*, now called *Metelin*, and the whole Island is sometimes so called. *Vitruvius* saith, that this City was well built, but not well placed; for when the Southern Wind blows, the People are sick; when the Western, they are sore troubled with a Cough; and with the Northern they will

recover. But *Cicero* commends it for its Situation, fair Buildings, and fruitful Soil.

⁴ *Ephesus*, a City in *Ionia*, built by the *Amazons*, as *Justin* says, and called by *Lyfimachus*, who removed it where it now stands, after his Wife's Name, *Asiana*; but now *Figena* or *Efeso*; famous for the Temple of *Diana*, one of the seven Wonders of the World, which was burnt by *Emperor* *Prostratus*, the same Night that *Alexander* the Great was born. So attentive do the Poets feign that Goddess was about the Birth of *Alexander*, that she took no Care of her own Temple.

⁵ Bounded between two Seas. *Corinth*, famous and rich City of *Asia*, which, because it was placed in the middle of the *Isthmus*, or narrow freight Neck of Land going into *Peloponnesus* or the *Moræa*, had two Havens, one towards the *Ionian*, the other towards the *Ægean Sea*. It abounded so much with Wealth, that the *Romans* were

jealous

Conduct
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of *August*
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Julius Cæsar
Name, in the
Place once
Christianity,
out of late, in
into the *Tu*
is now call
erme.

The KEY.

Conduct of the Emperor, he was the fittest Person to write those of *Agrippa* his General under *Augustus*. He goes on in the Praise of *Augustus*, calls him another *Mars*, the God of War, *Agrippa* another *Meriones*, and *Mæneas* another *Diomedes*.

After the Battle at *Actium*, *Horace* was desired to write a Poem upon the Victory; and therefore he here with a great deal of Modesty excuses himself, saying, that his Abilities only qualified him for Lyric Poems and amorous Subjects, not for heroic or Epic Poetry. This Ode was written in the Year of the City 724, of *Horace's* Age 37, before *Christ* 27. So that it is 1766 Years since it was written.

O D E VII.

Ad MUNATIUM PLANCUM.

Alii laudant alias Civitates & Regiones, Horatius vero anteponit Tibur reliquis, ubi Plancus natus erat, quem cohortatur ad diluendas curas vino.

Al. Audabunt alii claram Rhodon, aut Mitylenen, Aut Ephesum, bimarive Corinthi Mœnia, vel Baccho Thebas, vel Apolline Delphos Insignes, aut Thessala Tempe.

er Ionium & Ægeum maro, vel Thebas Baccho, natalibus ejus insignis, vel Delphos insignem Apolline, ejus oraculis, aut Tempe in Thessalia.

O R D O.

Al. Lii Poetæ laudabunt claram Rhodon, aut Mitylenen, aut Ephesum, aut mœnia bimariv Corinthi, nempe in-

A N N O T A T I O N S.

alous of their Greatness. The Corinthians being as insolent as the others suspicious, they abused the Roman Ambassadors, and cast Urine upon their Heads, as they passed through the City: Upon this Disgrace the Romans sent *Lucius Munncius*, who burnt the City, and rased it to the Ground, in the Year of the World 3827, of the City of Rome 630. In the burning of it, so many rich and costly Statues of sundry sorts of Metal were melted, that thereof was afterwards found a kind of precious mixed Metal called *Æs Corinthium*, more esteemed than Silver among the Romans, saith *Cicero*. This City was afterwards rebuilt by *Julius Cæsar*, and called by its former Name, in the Year of Rome 732. It was a Place once famous for the Profession of Christianity, witness *St. Paul's* Epistles: but of late, in the Year of *Christ* 1458, it fell into the Turks Hands, under *Mahomet II.* and is now called *Coranto*, but by the Turks *Coram*.

⁶ *Thebes*, a City of *Bœotia*, now called *Stibes* or *Stives*, built by *Cadmus* in his Search after his Sister *Europa*; it was called also *Heptapylus* from its seven Gates.

⁷ *Delphos*, a City of *Phocis* in *Greece* (now called *Delfo*, *Sabona*, and *Castri*) seated on the Hill *Parnassus*, where the Oracle of *Apollo* was, unto which all the *Greeks* resorted for Counsel in Matters of any great Importance; which at *Christ's* Birth was silenced. It was seated in the middle of the inhabited World, as they fancied, whereupon they called it, saith *Livy*, the Navel of the World; which was found out by two Eagles, whom *Jupiter* sent out, to fly one from the East, the other from the West, who met at this Place.

⁸ *Tempe*, a pleasant Vale in *Thessaly*, lying between the Hills *Ossa*, *Olympus*, and *Pelion*. the River *Peneus* running through the middle of it.

5 There are some *Poets*, whose only Work it is to praise, in an entire Poem, *Athens*, a City most famous for the Temple of chaste *Pallas*⁹, and to prefer the Olive sacred to her, tho' stripped of its Leaves, to the Branches of all other Trees.

Many *Poets*, in honour of *Juno*, say that the City of *Argus*¹⁰ is fit for breeding Horses, and that the City *Mycenas*¹¹ is rich. But neither *Lacedæmon*¹², so patient of Labour and severe Discipline, nor
10 the Field of rich *Larissa*¹³ has so charmed me, as the pleasant House of *Albunea*¹⁴ your Country Seat, sounding or echoing again, making a pleasant Consort by the Fall of the Waters, and singing of the Birds, and the River *Anio*, descending with a steep Fall, and the Grove called after the Name of *Tiburnus*, and the Orchards moisten'd with the running Rivulets, hastening with a gentle Noise.

Therefore, as the fair South Wind, bringing Serenity and Calm-
15 nefs along with it, scatters often the Clouds from the Sky before over-cast, nor brings forth perpetual Showers; so you, O wise *Plancus*, remember to put a stop to the Cares and Troubles of Life by pleasant Wine, a merry Bottle, whether the Camp glittering with the waving Ensigns detains you, or the shady Grove
20 of your City *Tibur* shall keep you.

When *Teucer*¹⁵ fled from his native City *Salamis*, and his Father, nevertheless he is reported to have bound his Temples moisten'd with Wine, with a poplar Garland, and thus address'd his Friends, sad upon the Thoughts of his Departure: O my Mates and Com-
25 rades, we will go wheresoever Fortune, kinder than my Father, shall carry us. Ye need fear nothing under my Conduct, *Teucer* being your Leader. For unerring *Apollo*¹⁶ has assured me that there

ANNOTATIONS.

⁹ *Athens*, the City of *Pallas*, or as the Latins called her, of *Minerva*, the Goddess of Wisdom and Eloquence. *Athenæ*, the famous City and University of *Athens* in Greece, on the Sea-coast in *Attica*, first built by *Cecrops*; it is now called *Setines*.

¹⁰ *Argos*, a City of *Achaia*, which, for the great Store of Pasture for Horses, was called *Argos hippium*, *Argos* of Horses, to distinguish it from other Cities of that Name in Greece.

¹¹ *Mycenas*, a City of *Peloponnesus* between *Corinth* and *Argos*, now called *Adrianas*, *Caria*, and *Gerbigni*.

¹² *Lacedæmon*, the chief City of *Laconia* in the *Peloponnesus*, famous for the good Laws *Lycurgus* made there, a Place there-

fore very well governed, noted especially for the strict Education of Youth.

¹³ *Larissa*, a City of *Thessaly*, *Achilla's* Country, now called *Larizzo* or *Larsa*.

¹⁴ *Albunea*, *Albuna* a Goddess or Nymph, whom some think to be the *Sibylla Tiburtina*; she had a Grove or sacred Fountain upon the River *Anio*.

¹⁵ *Teucer*, the Son of *Scamander Gentesis*, a King of *Troy*, who reigned with his Father-in-law *Dardanus*, from whom the *Trojans* are called *Teuceri*. But the *Teucer* meant here was the Son of *Telamon*, an excellent Archer; at his return from *Troy*, being banished by his Father, he went to *Cyprus*, and built there a City, which he called *Salamis*, by the name of his own Country.

¹⁶ *Apollo*

Sunt quibus unum opus est, intactæ Palladis urbem *
 Carmine perpetuo celebrare, &
 Undique decerpæ † frondi ‡ præponere olivam.
 Plurimus, in Junonis honorem,
 Aptum dicit equis Argos, ditiesque Mycenæ.
 Me nec tam patiens Lacedæmon,
 Nec tam Larissæ percussit campus optimæ,
 Quam domus Albunæ resonantis,
 Et præceps Anio, & Tiburni lucus, & uda
 Mobilibus pomaria rivis.
 Albus ut obscuro deterget nubila cælo
 Sæpe Notus, neque parturit imbres
 Perpetuos || : sic tu sapiens finire memento
 Tristitiam, vitæque labores
 Molli, Plance, mero ; seu te fulgentia signis
 Castra tenent, seu densa tenebit
 Tiburis umbra tui. Teucer Salamina patremque
 Cùm fugeret, tamen uda Lyæo
 Tempora populeâ fertur vinxisse coronâ,
 Sic tristes affatus amicos :
 Quo nos cunque feret melior fortuna parente, 25
 Ibimus, ô focii, comitesque.
 Nil desperandum, Teucro duce, & auspice Teucro.
 Certus enim promisit Apollo

Sunt Poetæ quibus
 unum opus est cele-
 brare perpetuo car-
 mine Athenas urbem
 nobilissimam templo
 intactæ Palladis, &
 præponere olivam sa-
 cram Palladi, frondi
 undique decerpæ qui-
 buscunque aliis ra-
 mis arborum. Plu-
 rimus vates in bono-
 rem Junonis, dicit
 urbem Argos aptum
 esse nutriendis equis,
 & urbem Mycenæ
 esse dities. Nec La-
 cedæmon tam pati-
 ens laboris & severæ
 disciplinæ, nec cam-
 pus optimæ Larissæ
 tam percussit me,
 quam domus amœna
 Albunæ, villæ tuæ,
 resonantis concentu
 aquarum, & avium,
 & amnis Anio præ-
 cept, & lucus Tibur-
 ni, & pomaria uda
 (irrigata) mobilibus
 rivis properantibus
 leni murmure. Er-

ut albus notus ferens serenitatem deterget sæpe nubila è cælo prius obscuro, neque partu-
 rit perpetuos imbres ; sic tu, O sapiens Plance, memento finire tristitiam & labores vitæ
 molli mero, jucundis poculis : seu castra fulgentia signis tenent te, seu densa umbra tui Tiburis
 ambat te. Cum Teucer fugeret Salamina urbem & suum patrem, tamen fertur vinxisse
 tempora uda Lyæo vino populeâ coronâ, & sic affatus suos amicos tristes ob decessum ejus :
 Ibi & comites, ibimus quocunque fortuna, melior meo parente, feret nos. Nil vobis de-
 sperandum, duce & auspice Teucro. Certus enim Apollo promisit

* Arces, Bentleius. † Decerpam, Bentl. ‡ Fronti, Bentl. || Perpetuo, Bentl.

ANNOTATIONS.

¹⁶ Apollo, the God of Musick, Physick, and afterwards the Cyclops, for which he was degraded a while, and went and kept the Cattle of Admetus King of Thessaly : whence he was called Apollo Nomius. He turned Daphne, whom he loved, into a Laurel, his Boy Hyacinth into a Violet. He flea'd Marsias the Fidler alive, who challenged him at Musick. With Neptune's help he built the Walls of Troy for King Laomedon. He had a famous Temple and Oracle at Delphos. He and Bacchus were always accounted young.

- is to be another *Salamis* in a strange Land newly found out,
namely Cyprus, to be built by us, doubtful, because there will there
 30 *be two of the same Name.* O my valiant Lads, Men, who have
 often suffered worse things, *greater Evils*, with me, now drive
 away all Care with Wine: To-morrow we shall put to Sea
 again.

The KEY.

L. *Manutius Plancus* was Consul with *Mar. Lepidus* the second time of his Consulship, in the Year of the City 711. He looking more to the Appearances of the Hopes of Victory, than the Merits of the Cause, sided with *Antony* and his Party. But after *Brutus* and *Cassius* were defeated at the Battle of *Philippi*, he left *Antony*, and came over to *Augustus*, who, like all wise Princes, received him with a great deal of Respect. When *Antony's* Friends afterwards met with *Plancus*, they endeavoured to persuade him that *Antony*, with *Cleopatra* and the *Egyptian Fleet*, would defeat that of the *Romans*; which made *Plancus* turn his Coat again, and go back to *Antony*. But he, when he came back, finding, as he supposed, that he was imposed upon by *Antony's* Friends, left *Antony* again, and turned to *Augustus*; who, we may be assured, did not receive him with so much Respect as he did at his first Return. It is also probable, that *Mæcenâs*, and the other great Friends of *Augustus*, because of his Inconstancy, look'd upon him with indifference. This Shiness of the Emperor and his Friends chagrined *Plancus*, made him leave the Court, and retire to his Country-Seat, where he was very melancholy and dejected. *Horace*, being his Neighbour in the Country, and hearing of it, writes this ODE to comfort him and cheer him up. By way of Introduction, to strengthen his Argument, he says nothing pleased some Men more, than the pleasant Situation of Countries, and rich and trading Cities wisely built upon Places fit for the enlarging of Commerce; even the Poets themselves made it their chief Business to write Poems in the praise of such and such Places: *Sunt quibus unum opus est celebrare urbem intactæ Palladis perpetuo carminibus*. There are some Poets, whose only Work it is to praise, in an entire

Poem.

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Ambiguam tellure novâ Salamina futuram.

O fortes, pejoraque passi

Mecum sæpe viri, nunc vino pellite curas :

Cras ingens iterabimus æquor.

30 *futuram aliam Salamina in novâ tellure, nempe Cipro, commendam a nobis ambiguam, quia tunc erunt duæ ejusdem nominis. O viri fortes, & qui sæpe passi estis pejora mala mecum ; nunc pellite curas vino ; cras iterabimus ingens æquor.*

The KEY.

Poem, the City of chaste Pallas. Sic tu, O sapiens Plance, memento finire tristitiam & labores vitæ molli mero, jucundis poculis. So you, O wife Plancus, remember to put a stop to the Cares (your present Melancholy) and Troubles of Life, by pleasant Wine, a merry Bottle. The Happiness or Misery of a Man does not consist in the good or ill Opinion that others may have of him, but in Contentment, and cheerfully enjoying what he hath ; you, Plancus, have a fine pleasant Country-Seat, and all the Necessaries of Life at command ; so that it is in your own power to make your self happy. And that he ought not to be dejected, altho' Augustus were to banish him his native Country, and take all from him ; he brings in Teucer for an Example to him not to be cast down, but to be chearful. For Teucer, when he returned from the Wars of Troy, and expected a gracious Reception from his Father and Countrymen, was not cast down, when he was told that he and those who had returned with him must not stay there, but seek for a Country elsewhere for themselves. Teucer was so far from being dejected, that he says, O socii & comites, ibimus quocunque fortuna, melior meo parente, feret nos ; nil vobis desperandum, O fortes viri, nunc pellite curas vino. O my Mates and Comrades, we will go wheresoever Fortune, kinder than my Father, shall carry us ; ye need fear nothing, my valiant Lads, drive away all Sorrow with Wine. Follow you, Plancus, the like Example, and you will be as happy as Augustus himself.

This ODE was written in the Year of the City 722, of Horace's Age 35, before Christ 29 ; so that, from this present Year 1739, it is 1768 Years old.

ODE VIII.

TO LYDIA

He points out *Sybaris*, a young Man, undone by the Love of *Lydia*, and melted away in voluptuous Pleasures.

- O *Lydia*¹ tell, I pray you by all the Gods, why do you make so much haste to ruin *Sybaris*², by ensnaring him with Love? Wherefore doth he hate the sunny Field of *Mars*, namely the Exercises of the Roman Youth, which used to be performed in ³ *Mars's Field*, since he is come to that Age which is able to endure the Dust and Sun?
- 5 Why, as a Youth given to military Exercise, does he not ride amongst his Equals, nor manage the Mouths of the French Horses with Curbs⁴ as uneven as the Teeth of Wolves? Why fears he to touch the yellow *Tiber*, why does he not divert himself with swimming? Why does he shun the Olive Oil that the Wrestlers made use of, to render the Members of the Body fitter for the Exercises of Wrestling, Running, &c. with greater Caution than if it were
- 10 Serpents Blood (Poison?) Nor does now exercise his Arms, black with the bearing of Armour; he, I say, who hath often boasted of casting of the Quoit⁵, and often of throwing the swift Javelin beyond the Mark; why does he hide himself, as they say the Son of *Thetis* the Sea-Goddeß, *Achilles*⁶, lurked a little before the lamentable Destruction of *Troy*, the which threatened the *Trojans*,
- 15 lest a Man's Habit should draw him into the Battle, and against the *Lycian Troops*, as Allies joined with the *Trojans*.

ANNOTATIONS.

¹ *Lydia*, a Woman of the Town, delicate and of extraordinary Beauty.

² *Ruin Sybaris*, by wasting his Estate, and exhausting that Strength of Body, by which he should appear like a Man in the World.

³ *Mars's Field*, a Field near *Rome*, on the Banks of the *Tiber*, where the Youth used all manner of Exercise, and the Citizens commonly met for the chusing of Magistrates and Burgesies.

⁴ Curbs,

THE KEY.

NONE have a greater Sympathy with those who are in danger, than they who have been exposed to the like Hazard themselves. *Horace*, ODE V. says, that he was as near Ruin by the Embraces

O D E VIII.

Ad LYDIAM.

Notat Juvenem Sybarin perditum amore Lydiæ, & colliquefactum voluptatibus.

O R D O.

LYDIA, dic, per omnes
Te Deos oro, Sybarin cur properes amando
Perdere? cur apricum

Oderit campum, patiens pulveris atque solis?
Cur neque militaris

Intet æquales equitet*, Gallica nec lupatis
Temperet † ora frenis?

Cur timet flavum Tiberim tangere? cur olivum
Sanguine viperino

Cautius vitat? neque jam livida gestat armis
Brachia, sæpe disco,

Sæve trans finem jaculo nobilis expedito?
Quid latet, ut marinæ

Filium dicunt Thetidis sub lacrymosa Trojæ
Funera; ne virilis

Cultus in cædem & Lycias proriperet catervas?

berit? Cur vitat olivum, palæstram, quæ reddit membra corporis aptiora athleticis exercitationibus, cautius ipso viperino sanguine? neque jam gestat sua brachia livida præ armis; ille, inquam, sæpe nobilis disco vibrando, sæpe coniecto expedito jaculo trans finem? Quid latet, ut dicunt filium Thetidis marinæ Dææ, Achillem latuisse sub lacrymosa funera Trojæ, imminente clade Trojanorum, ne virilis cultus proriperet ipsum in cædem, & in Lycias catervas sociatos cum Trojanis.

* Equitat, *Bentl.* † Temperat, *Bentl.*

A N N O T A T I O N S.

⁴ *Curbs*, they somewhat resembled the eleven Teeth of a Wolf, the better to command and restrain the Horse in his career; and therefore they were called *Fræni lupati*, from *Lupus* a Wolf.

⁵ *Quid*, this was about four or five Inches

broad, and near a Foot long, in form somewhat oval, made of Iron or Copper; and, by means of a leathern Thong, hurled to a great distance.

⁶ *Achilles*, see Ode vi.

The KEY.

ees of a lewd Woman, as they are near Death, who are shipwreckt. Here he complains, or rather entreats, *Lydia*, a Woman of the Town, and consequently all other Ladies of that Profession, who debauched

The KEY.

bauched *Sybaris*, and in him all other Youth, who were become so effeminate, and given up to all manner of Sloth, Idleness, and other Vices, that they shunned and hated all sorts of manly Exercises, such as the *Romans* accustomed their Youth to in more antient times, in the Field of *Mars*, namely, Riding the great Horse, Running, Wrestling, throwing of the Quoit and Javelin, Swimming, &c.

After the *Romans* conquered *Persia*, and the other Kingdoms of *Asia*, Luxury, Gluttony, Drunkenness, Veneriness, and all the *Asiatick* Vices crept in among them; so that the Senate was obliged to make sumptuary Laws against extravagant Feasting, fine Cloathing, &c. *Suetonius* tells us, that *Augustus*, to shew a good Example to his Subjects to reclaim them, and make them obey these Laws, wore his Clothes of his own Daughter's spinning, that he often dined and supped on Apples, Nuts, Figs, and common Bread, Oil, and Salt.

Some Commentators will have it, that *Horace* has borrowed the Subject of this ODE from *Terence*, *Eunuch*. Act. 2. Scene 1. Line 19. *Adeon' homines immutari ex amore, ut non cognoscas eundem esse?* Is it possible that Man can be so changed by Love (Effeminacy) that one could not know them to be the same Men or Man? And *Virgil*, concerning *Dido* being madly in love with *Aeneas*, expresses himself, *Aeneid* iv. thus:

*Non cœptæ assurgunt turres, non Arma juventus
Exercet: portusve, aut propugnacula bello
Tuta parent: pendent opera interrupta minæque
Murorum ingentes, æquataque machina cælo.*

Englished by *Lauderdale* thus:

Strong Tow'rs (begun before) no higher rise,
The Youths neglect their warlike Exercise;
The Mole's unfinished and the Ramparts fall,
With lofty Engines mounted on the Wall.

Altho' these two Passages in *Terence* and *Virgil* are apposite enough to the Subject of this ODE, yet I must beg leave to differ from those Commentators, who think that *Horace* took the Subject from them; I rather think that *Horace* chose this Subject, to prevent his Readers from putting an ill Construction upon the Advice he gave *Plancus* in the preceding ODE. Altho', says he, I have advised my Friend to cure his Melancholy, by taking sometimes a chearful Glas, yet do not mistake me, I did not by that intend to encourage Drunkenness, Luxury, and Effeminacy, the reigning Vices among the Youth of this Age; and therefore he begins very earnestly with *Lydia*, in name of all the lewd Women of the Town, *Dic, oro te per omnes Deos, cur properes perdere Sybarin amando?* And tho' all the ODE goes on by

way

The KEY.

way of Question, yet there is an Answer implied in this Question, *ille, inquam, sæpe nobilis disco vibrando, sæpe coniecto expedito jaculo trans finem?* He, I say, often famous for casting the Quoit, often for dexterously throwing the Javelin beyond the Mark? This has a Reference to the Youth several Generations before *Sybaris*, who here represents the *Roman* Youth in general. By all the Gods, *Lydia*, I beseech you tell me, why you debauch our Youth, make them squander away their Estates, and be so effeminate, that they hate all manner of Learning and manly Exercises, which should fit them for the Senate, the Court, and the Camp. If our Forefathers should come from the *Elysian* Fields, arise out of their Graves, and see the Degeneracy of this Age, they would say, as we conquered the *Grecians* and *Asians* after they became effeminate, so will some warlike Nation conquer us. How far this proved true, a few Centuries after *Horace* shewed; for the *Goths* and *Vandals* as easily subdued the *Romans*, as they had the *Grecians* and *Asians* before, by reason of their degenerate Manners. *Horace* here, as he beautifully begins this ODE, so he ends it. *Quid latet, ut dicunt filium Thetidis marinæ Deæ?* Why does he hide himself as they say *Thetis* the Sea-Goddes did her Son?

There being a Prophecy, that if *Achilles* should go to the Wars of *Troy*, he would never return; to prevent his going, his Mother sent him to *Lycomedes*, a King of the Island of *Scyrus* (having stolen him from his Master *Chiron*) to put on Woman's Apparel, and stay with his Daughters, where he got one of them, *Deïdamia*, with Child; the Fleet being several Years in preparing, she bore him a Son named *Pyrhus*. *Ulysses* finding him out, obliged *Achilles* to go along with the *Grecian* Princes in that Expedition. This Effeminacy that he had contracted by his sculking, had such an Effect upon him, that as soon as he saw *Polyxena*, the fair Daughter of *Priamus* King of *Troy*, he fell desperately in love with her, sent private Messages to *Priamus*, who kept him still in hopes, so that he would not assist at the Councils of War, protracted the Siege, and was the occasion of a great deal of the Blood of his Countrymen being shed. And, by the Consent and Desire of *Priamus*, going to *Apollo's* Temple to treat about the Marriage, was killed by *Paris*. Now, says *Horace*, as *Sybaris* is ruined by *Lydia*, so was *Achilles* by *Polyxena*, altho' she lost her own Life at last; for after the taking of *Troy*, *Achilles's* Ghost appeared, and demanded *Polyxena*, who was slain before his Tomb.

The Commentators have declared, that they cannot certainly fix the time when this ODE was written; but in all probability it was not long after the preceding ODE,

ODE IX.

TO THALIARCHUS.

By how much the Winter is more severe, by so much the more he ought to indulge himself in Pleasure for the sake of his Health.

O *Thaliarchus*¹, Master of the Feast, do you not see that the Mountain *Soraete*² stands white with deep Snow³, and the over-loaded Woods are not now able to bear the Weight of the Snow, and the Rivers have stood together (are frozen) by the sharp Frost?

5 Dissolve the Cold, laying Wood plentifully upon the Fire: and draw liberally out of your Cellar Wine four Years old, out of the *Sabine Cask*⁴ made of Earth.

10 Leave the care of other Things to the Gods: who as soon as they have stilled the Winds fighting with the raging Sea, neither the Cypress nor old wild Ash Trees are shaken *any more*.

What is to be to-morrow forbear to enquire after⁵: and reckon that for Gain, *which* Chance shall give you for each Day of your Life.

15 While you are a young Man, neither despise your sweet Amours, nor Balls, as long as peevish old Age is at a distance from you⁶, a Youth in the prime of your Age. For now when you shall become old, both the Field of *Mars*⁷, publick Market-places⁸, and the pleafant

ANNOTATIONS.

¹ *Thaliarchus* is a Greek Word, θαλία signifies *convivium*, a Feast: ἀρχων θαλάσσης, *president convivio*, or *convivator*, the Master of the Feast.

² *Soraete*, a Hill in Italy, in the Country of the *Sabines*, consecrated to *Apollo*; which now is called *St. Sylvester's Mount*, because a Pope of that Name hid himself in a Cave there, when *Maxentius* raised a sore Persecution against the Christians.

³ *Nec laborantes jam silvæ sustineant onus nivium*: Nor are the loaded Woods now able to bear the weight of the Snow. This is a beautiful *Hyperbole*, setting forth the Sharpness of the Cold, and Plenty of Snow, as if the Branches of the Trees were wearied, and bowed by the Weight of Snow and Ice.

⁴ *Sabina diota*, a *Sabine Cask*, an earthen Vessel with two Ears to hold by in lifting it up, or carrying it; a Firkin holding about nine Gallons.

⁵ *Quid sit futurum cras fuge quaerere*. Forbear to inquire what may happen to-morrow. Cum igitur dies *crastinus* nihil pertineat ad nos, neque in nostra potestate sita est; *stultum est velle scire, quid futurum sit eo die*: When therefore to-morrow is not ours, nor in our power to add to our Life, it is a foolish thing to be willing or anxious to know what may then happen. *Horace* says, Ode vii. Book iv. *Quis scit an Dii superi adiciant crastina tempora bodinae summe?* Who knows if the Gods above may add To-morrow to this Day's Account or Sum? As if he had said, *Quis potest scire,*

scire, an im-
crastinum vi-
bonus explora-
simus? Who
will add To-
no Certainty
vening of this
o Donec
virenti: As
distance from
Prime of you
ness, for now
is like that
finant, junga-
mus adoperia

ODE IX.

Ad THALIARCHUM.

Quo magis hyems sævit, eò magis indulgendum est voluptati salutis causâ.

ORDO.

VIDES, ut altâ stet nive candidum
Soraacte, nec jam sustineant onus
Silvæ laborantes, geluque
Flumina constiterint acuto ?
Dissolve frigus, ligna super foco
Largè reponens ; atque benigniùs
Deprome quadrimum Sabina,
O Thaliarche, merum diotâ.
Permitte Divis cætera : qui simul
Stravere ventos æquore fervido
Depræliantes ; nec cupressi,
Nec veteres agitantur orni.
Quid sit futurum cras, fuge quærere ; &
Quem fors dierum cunque dabit, lucro
Appone : nec dulces amores
Sperne puer, neque tu choreas ;
Donec virenti canities abest
Morosa. nunc & Campus, & aræ,

O Thaliarche conviva-
tor, *vides* ut mons
Soraacte stet candidum præ
nive altâ, nec Laborantes
jam silvæ sustineant onus
5 nivium, & flumina consti-
terint (concreta sunt) acuto
gelu ? Dissolve frigus, re-
ponens largè ligna super fo-
co : atque deprome benigniùs
de cellâ tuâ, merum quadri-
mum (quatuor annorum)
10 è diotâ Sabina siccili. Per-
mitte cætera (curam reli-
quorum) Divis : qui simul
ut stravere (compescuere)
ventos depræliantes fervido
æquore, nec cupressi, nec
15 veteres orni agitantur am-
plius. Quid sit futurum
cras fuge quærere : & ap-
pone id lucro (pro lucro
habeas) quod fors dabit tibi
quemcunque dierum vitæ

tuz. Dum puer es, nec sperne tu dulces amores, neque choreas, donec morosa canities (senectus) abest tibi juveni virenti. Enim nunc cum eris senex, & campus Martius & aræ, foras,

ANNOTATIONS.

scire, an immortales Dii adjecturi sint diem crastinum vitæ nostræ, quando ne id quidem habemus exploratum, an usque ad vespertum victuri sumus ? Who can know, if the immortal Gods will add To-morrow to our Life, when we have no Certainty whether we shall live to the Evening of this Day ?

⁶ *Donec morosa canities abest tibi juveni virenti :* As long as peevish old Age is at a distance from you, who are now in the Prime of your Age ; *nunc enim cum eris senex,* for now when you shall become old. This is like that of Tibullus : *Interes, dum fata sinunt, jungamus amores : Jam veniet tenebris non adoperta caput. Jam subrepet iners ætas,*

nec amare decebit, Dicere nec caro blanditias capite. In the mean time, while the Fates allow, let us give ourselves to Love, by and by Death will come, covering our Head with Darkness. When feeble old Age will steal upon us unawares, it will neither be proper to love, nor speak of these Pleasures with a gray Head.

⁷ *Campus Martius.* See Ode viii. of this Book.

⁸ *Aræ* signifies an open Piece of Ground without any Building upon it, as a Courtyard, or any void Place, or the Market-places where they used to meet and play.

D 4

⁹ *Lenes*

fant Whispers of Lovers ⁹ towards Night ¹⁰, will be frequented
20 by you at the appointed Hour.

Now when you are a young Man, and may be present at the Plays
in which Laughing is heard from the secret Corner, the pleasant
betraying of the Maid lurking, *standing hid*, and the Pledge,
taken either from her Arms or Finger, making small Resistance,
is given.

ANNOTATIONS.

⁹ *Lenis susurri amantium*: The pleasant Whispers of Lovers. *Quales editi solent ab amantibus, dum colloquuntur una submissa voce, ne exaudiantur ab aliis.* In such a low Voice as is used to be spoke by Lov-
ers, when they whisper together, that they may not be overheard by others.
¹⁰ *Sub noctem*, towards Night; the same with *paulo ante noctem*, or *paulo post*; a little before or after Night come on.

The KEY.

HORACE, in the preceding ODE, having complained of the Women of the Town, as debauching the Youth, writes this ODE, and says here: Do not put an ill Meaning upon what I have complained of, as if I were against the innocent Conversation of young Persons.

Jupiter, by the various Seasons of the Year, has pointed out to us Youth and old Age. The Winter, when the Hills and Woods are covered with Snow, and the Rivers frozen up, is an Emblem of gray-headed old Age. Then it is proper to keep within doors, to make use of Fire to warm us without, and of good old Wine to cheer up our Spirits, and warm us within, against the Rigour of the Season. When the Spring comes, the Earth, which before was deprived of the vegetable Life she gives to the Plants and Trees, now exerts her Power; representing to us, as the Spring gradually advances, and Summer comes on, our Youth and the Prime of our Age.

If you take such care of your selves as the Season directs, leave the rest to the Gods, *permitte cætera Divis*, who, as they quiet the boisterous Winds, and relieve the Woods burdened with Snow, will also take care of you. *Quid futurum sit cras, fuge quærere*: Shun making enquiry about future Events; for Fortune-tellers either promise you Prosperity, or Adversity; if they promise you the former, they deceive you, and you, being disappointed in your Expectation, must be miserable; if they tell you of Calamities that will befall you, you are miserable in the expectation of them, without any Certainty that such Evil will come upon you. *Appone id lucro, quod fors dabit tibi quemcunque dierum vitæ tuæ*; reckon that for Gain which Chance shall give you for each Day of your Life.

Hora

Lenesque sub noctem susurri
 Compositâ repetantur horâ.
 Nunc & latentis proditor intimo
 Gratus puellæ risus ab angulo,
 Pignusque dereptum lacertis,
 Aut digito malè pertinaci.

20 | & lenes susurri amantem
 | sub noctem repetantur (ade-
 | antur) à te compositâ horâ.
 | Nunc cum junior es, inter-
 | sis lusibus, in quibus risus
 | auditur ab intimo angulo,
 | gratus proditor latentis pu-
 | ellæ, & pignus dereptum

aut lacertis, aut digito male pertinaci (reluctante) datur.

The KEY.

Hora composita, the appointed Hour. Custom, which is a Law, has among us allotted each part of the Day to different Exercises proper for it, suitable to that Stage of Life we are in. *Dum es puer*, nec sperne tu dulces amores, neque choreas; when you are a young Man, neither despise your sweet Amours, nor Balls; *donec morosa canities abest tibi juveni virenti*, as long as peevish old Age is at a distance from you, while you are in the prime of your Age. In the morning apply yourself to Study and Learning; after Breakfast go to the Field of *Mars*, and perform your Exercises there. Thither their Parents went to see how they performed them. When the middle of the Day came, the old and middle-aged resorted to the *Forum*, the Market-place, or Exchange, where they heard what news there was concerning the Governors of the foreign Provinces, what they were doing, if there was any Rebellion to be quelled, or if all was quiet. When it drew towards the Evening, they went to *Cæsar's* Gardens, or the Banks of the River, and saw their Children perform their Exercise of Swimming. When Night came on, the Boys and Girls went to hide and seek; where the young Woman, by her laughing, discovered where she was; the young Man having by this found her out, would have either her Bracelets from her Arm, or a Ring from her Finger, she made a modest Resistance, that he, to make her comply, might give her an innocent Kiss. All which, says *Horace*, I am not against.

What time this ODE was written is uncertain.

ODE

ODE X.

TO MERCURIUS.

Whom he praises for his Eloquence, Parentage, Invention of the Place and Exercise of Wrestling, and of the Harp; for his great Dexterity in stealing, and from those other Offices which he discharges.

O Eloquent *Mercurius*², Grandchild of *Atlas*³ by his Daughter *Maia*, who artfully polished the rude Manners of the first Men⁴ by your Eloquence and Method of decent Exercise; I will praise you the Messenger of great *Jupiter*⁵, and of other Gods, and the Inventor of the crooked Harp; also cunning in privately conveying off whatsoever you please by a jocosse Theft⁶, designed to move Laughter.

Whilst *Apollo*⁷, a good while ago, terrified you a Boy, a younger Brother, with a threatening Voice, if you would not restore the Oxen driven from him cunningly by a Wile, he observing himself deprived of his Quiver, laughed, could not keep himself from laughing.

But,

ANNOTATIONS.

¹ Ode. *Torrentius* says, that three MSS. have in place of Ode, *Hymnus Mercurio*, a Hymn or Song to *Mercurius*. But since it is in *Lyrick Verse*, and all such Poems of *Horace* are called by the general Name of Odes, there is no need to alter it.

² *Mercurius*, the Son of *Jupiter* and *Maia*, he was the God of Merchandize; and therefore was sometimes painted with a Wand in his left Hand, and a Bag of Money in his right. Also the God of Eloquence, the Messenger or Tip-staff of the Gods; pictured therefore with an Herald's Staff in his Hand, intertwined with two Snakes, with Wings on his Feet, to show his speed, and a broad-brimmed Beaver on his Head with Wings.

Moreover, he was the God of all gainful Arts, and especially of things found by chance; the Inventor of the Harp, and of the Exercise of Wrestling: Also the Patron of Thieves, himself having been an ingenious Wag in that Practice; and the Guide of Passengers in the way; for which reason he had Statues four-square set up to him in

the Cross-Roads, for the Direction of Travellers. He is call'd here *Nepos Atlantidis* Grandchild of *Atlas*; and in many of the Poets *Atlantiades*, from his Mother's Father *Atlas*, and *Cyllenius* from *Cyllene*, a Hill of *Arcadia*, the Place of his Birth.

³ *Atlas*, King of *Mauritania*, and Brother to *Prometheus*; he was turned by *Persæus* into a Mountain, whose Top was so high that it reached to Heaven, and is said to bear Heaven up. This Change of *Atlas* was said to be at the sight of *Gorgon's* Head, who because that *Atlas* was the first Inventor of *Astronomy*, was said to bear Heaven on his Shoulders. *Jupiter* got *Mercurius* upon *Maia*, *Atlas's* Daughter.

⁴ *Feros cultus recentium hominum*, the rude Manners of the first Men. Both their Minds and Bodies, in the first Ages of the World, were unpolished. *M. Tullius*, *Inventione & de Oratore*, ad *Quintum fratrem* scribit: *Nullam aliam vim, quam sermonem, & eloquentiam, aut dispersos homines unum in locum congregare, atque a ju-*

Quem la
stra E
is mu

MERO
Qui
Voce for
Mor
Te canam
Nuncium
Callidum,
Conc
Te, boves
Per dolum
Voce dum
Rifit

But,
si reddidisset
sic, non pot

agressi vita
ulomque viv
nstituitis civi
ridere potuiss
on and Ora
quintus; Th
Speech and
ten, scattered
the Place, and
unpolished
ke, and Civi
ounding of C
Ordinances
Nuncium
reat Jupiter.
36.
Interpres Div
cel
Dutulis.

ODE X.

Ad MERCURIUM.

Quem laudat à Facundia, à Parentibus, ab inventione Palæstræ & Lyræ, à maxima calliditate in furando, atque ab iis muneribus quibus fungitur.

O R D O.

MERCURI facunde, nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus, & decoræ

More palæstræ :

Te canam, magni Jovis & Deorum
Nuncium, curvæque lyræ parentem ;
Callidum, quidquid placuit, jocosum
Condere furto.

Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetrâ
Risit Apollo.

Te, reddidisses boves ipsi amotas callidè per dolum, ipse advertens quod viduus est pharetrâ, risi, non potuit cohibere risum.

O Facunde Mercuri, nepos Atlantis ex Maïa
ejus filia, qui catus re-formasti feros cultus recentum hominum voce, eloquio tuo,
5 & more decoræ palæstræ :
Canam te nuncium magni Jovis, & parentem cæterorum Deorum, & inventorem curvæ lyræ ; nec non
callidum quidquid placuit tibi condere jocosum furto,
10 comparato ad movendum risum. Dum Apollo olim terret te puerum, fratrem junicrem, minaci voce,

A N N O T A T I O N S.

agressi vita ad hunc humanum cultum, civi-
tanque vivendi morem deducere : aut jam
constitutis civitatibus, leges, judicia, jura de-
scribere potuisse. Tully, concerning Inven-
tion and Oratory, writes to his Brother
Quintus ; That no other Force, but that
Speech and Eloquence, was able to gather
men, scattered over the Earth, together in
one Place, and to bring them from a wild
and unpolished Life, to that Humane, Man-
ly, and Civil way of living : and that by
founding of Cities, giving Laws, Statutes,
and Ordinances.

5 Nuncium magni Jovis, Messenger of
great Jupiter. So Virgil, *Æneid* iv. Verse
56.

Interpres Divum Jovis missus ab alto
celeres mandata per auras
Detulit.

The Interpreter of the Gods, sent from
Jupiter on high, brought his Commands
through the liquid Air.

6 Nec non callidum quicquid placuit tibi
condere jocosum furto. Also cunning in privately
carrying off whatsoever you pleased by a jo-
cose Theft. Bene jocosum, ne quis forte rapi-
nas referat ad Deum. He does well to call
it jocosum, lest any should ascribe Theft to
the Gods. There were two kinds of Theft,
that which was done by joke, to try the Be-
haviour of those who were deprived of
them, how they would bear that Loss ; and
that which was done with an ill Design, of
making no Restitution.

7 Apollo, see Ode vii.

8 Divus

But, what is of greater moment, the rich Priamus⁸ also, having left Troy, you being his Guide, deceived the proud Atræus, Agamemnon⁹ and Menelaus¹⁰ the Sons of Atræus, and the Thes-
 15 *salian Fires*¹¹, the Grecian Watch, and the Camps that were an Enemy to Troy.

You, acceptable both to the Gods above and those below¹², place the pious Souls of dead Persons in happy Places of Abode, in the *Elysian Fields*¹³, and restrain the light *spiritual* Multitude of Ghosts with your Golden Rod or Tiptaff¹⁴, with two Snakes
 20 twisted about it.

ANNOTATIONS.

⁸ *Dives Priamus*, rich Priamus, the last King of Troy, when it was besieged by the Grecians; he was the Son of Laomedon, Husband to Hecuba, Father of Paris, slain by Pyrrhus, Son of Achilles, at the Destruction of Troy, after he had reigned 52 Years. Scaliger, according to his usual Custom, tho' without any good Reason, quarrels with Horace here, for calling Priamus *dives*, rich: *An dives*, inquit, *ille qui miserimus, orbis liberis, regno spoliatus, quique ades moriens potius & inops?* Is he rich, says he, who is most miserable, deprived of his Children, robbed of his Kingdom, and who was therefore sorrowful rather than poor? without remembering what Homer says in his last *Iliad*, of the rich Presents that Priamus brought along with him, when he came out of Troy, to beg the Body of Hector his Son for Burial. Homer calls them, *Infinita dona & thalamo, in curru exportata, ad Hectorem redimendum*. Infinite, inestimable Gifts or Presents from his Bedchamber, carried in a Waggon, to redeem Hector's Body. He particularizes them thus: *Duodecim lanas*, twelve lined

Gowns, or Soldiers Leaguer-Cloaks; *totidem tapetas*, as many Tapestries, or Cloths wrought with Pictures of divers Colours; *totidemque pallia eximia*, and as many fine Mantles, such as the Knights of the Garter wear; *item & sagula*, and also Cassocks, that are worn over the Armour; *auri vero talenta decem*, ten Talents of Gold, which in our Money is near 2000 Pounds; *denique insuper tripodas ardentes*, over and beside two three-footed shining Tables; *quatuor lebetes*, four Kettles; *poculum denique conspicuum, quod Thracæ donarunt*, lastly, a very fine Cup, which the Thracians gave him. Will any Man in his Senses, after reading of this, but justify Scaliger himself, deny that Horace might very positively give the Epithet of rich to Priamus?

⁹ Agamemnon, the Son of Atreus by Europe, King of Mycenæ and Argos. He was chosen General by the Greeks, in the War against Troy; and being, after the taking of that City, forewarned by Cassandra, the Daughter of Priamus, of his Death; yet he went home to his Wife Clytemnestra,

THE KEY.

THERE is nothing moves the Hearts of Men more to Gratitude, than the Consideration of their Deliverance from those great and imminent Dangers, to which they were once exposed. Horace looking back upon the Battle of Philippi, the sad Catastrophe and fatal End of Brutus and Cassius, and of many of his Countrymen, who were in a few Minutes sent to the Elysian Fields, and of a great Number of those, who altho' they came safe from the Field, were
 3
 nevertheless

Quin & Atridas, duce te, superbos,
Ilio dives Priamus relicto,
Theſſalosque ignes, & iniqua Trojæ
Caſtra feſellit.

Tu pias lætis animas reponis
Sedibus; virgâque levem coërces.
Aureâ turbam, ſuperis Deorum
Gratus, & imis.

15 Quin & Atrides Priamus,
relicto Ilio, te duce ejus, fe-
ſellit ſuperbos Atridas, A-
gamemnonem & Menela-
um, filios Atræi, & Theſ-
ſalos ignes, vigilias Græ-
corum, & iniqua caſtra
Trojæ. Tu gratus ſuperis
& imis Deorum, reponis
pias animas lætis ſedibus,
Elyſiis campis, & coërces

levem turbam animarum aureâ virga, aureo caduceo.

ANNOTATIONS.

who, together with her Paramour *Ægiſthus*,
Son of *Thyſtes*, ſlew him at a Banquet: In
revenge whereof, *Oreſtes*, *Agamemnon's* Son,
ſlew both the Adulterer *Ægiſthus* and his
Mother.

¹⁰ *Menelaus*, the Son of *Atræus* and *Mé-
rope*, Brother of *Agamemnon*, and King of
Lacedæmonia, who (when *Paris* had ſtolen
away his Wife *Helena*) called together all
the Princes of *Greece* to take revenge on the
Trojans for this Fact, and to fetch her home
again. Accordingly they met, and made
up a Fleet of a thouſand Ships, liſting
themſelves under the Conduct of *Agamem-
non*, as Generaliſſimo and Commander in
chief; and vowing never to return home till
they had ſacked *Troy*, which coſt them ten
years pains, and that to little purpoſe, till
at length, more by Deceit than Valour,
they wan and ruined the City, as it is at large
deſcribed by *Homer* and *Virgil*. To ſuch a
miſerable End may the Love of one lewd
Woman bring a whole Kingdom!

¹¹ *Theſſalian Watchfires*, kept by *Acchil-
les's* Men; for he was King of *Theſſaly*.
See Ode vi.

¹² *Tu gratus ſuperis & imis Deorum;*

you acceptable both to the Gods above
and thoſe below. This is a Greciſm, for
ſuperis & imis Diis according to the Latin
Syntax.

¹³ *Reponis pias animas lætis ſedibus, &
coërces levem turbam;* you place the pious
Souls of dead Perſons in happy Manſions in
the *Elyſian* Fields, and reſtrain the thin
Multitude of Ghoſts. Here by the two
Verbs *reponere* and *coërcere*, *Horace* ſhews,
that good Souls go cheerfully to receive their
Reward, but the bad, againſt their wills, to
their Place of Punishment.

¹⁴ *Aurea virga*, Golden Rod or Tip-
ſtaff. With this he conducted the Good to
Happineſs; but it was *ferrea virga*, an Iron
Rod, with which he compelled the wicked
Men to *Pluto's* Dominions: He calls it, the
terrible Rod, Ode xxiv. *Non ſanguis redeat
vance imagini, quam ſemel Mercurius bor-
rida virga compulerit nigro gregi;* Life can-
not return to the Corps, which is nothing
but the vain Image of a Man, when once
Mercurius, with his dreadful Rod, hath
driven them to the black Multitude, that
dwell in Darkneſs.

The KEY.

nevertheleſs put to death by *Auguſtus*; that he, who was but a Man
of inferior Rank, ſhould not only be pardoned, but alſo received
into Favour; he aſcribes alſo his good Fortune to *Mercurius*, who
inſpired him with that Reaſon and Eloquence, which made *Mæcenæs*
caſt an eye of Pity and Compaſſion upon him, and moved *Auguſtus*
not only to pardon, but alſo to favour and eſteem him as an intimate
Friend.

The

The KEY.

The Heathens, by the strength of natural Reason, believed that all the Accidents of Fortune, whether adverse or prosperous, corrective or encouraging, that befel them, were ordered by the Direction of the Gods.

Lylius Gyraldus had so great an Esteem for this beautiful ODE, that he said it ought not only to be read, but got by heart.

Horace here praises *Mercurius* for his Royal Descent from *Maiä*, the Daughter of *Atlas* King of *Mauritania*, *Nepos Atlantis*; for his sublime Office, *Nuncius magni Jovis*, the Messenger of great *Jupiter*, and his being Parent of the other Gods; for his Eloquence and Wisdom, *qui catus formasti feros cultus recentum hominum*, who artfully refined the rude Behaviour and Manners of Men, newly created, by his Eloquence; *More decoræ palæstræ*, by the Comeliness of his beautiful Gesture, good Mien or Address towards them; by his Musick and Invention of the Harp, *parentem curvæ lyrae*; from his good Offices to those in Distress, who protected *Priamus*, led him through the *Grecian* Army with his Presents to *Achilles*, to beg and obtain the Body of *Hector* his Son, to be carried into *Troy*, and honourably buried; and all this undiscovered by *Agamemnon*, and *Menelaus*, the *Grecian* Generals, or the Guards that were upon the Watch. *Homer* says, that *Mercurius* cast them all into a deep Sleep. The same *Mercurius* that protected *Priamus*, says *Horace*, protected me, covered my Head in the Day of Battle, moved the Hearts of those whom I had offended to pity and pardon me.

As he began this ODE elegantly, so he ends it beautifully. *Tu gratus superis & imis Deorum, reponis piæ animas lætis sedibus Elysii campis*

campis; place the
membrarum
with our
city of the
Mercurius
Death to
Happiness
Pluto's D
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Mercurius was
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Mercurius, for
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nd assist t
all manner
Mercurius

At what

The KEY.

campis; You being acceptable both to the Gods above and below, place the pious Souls in happy Mansions; & *coërces levem turbam umbrarum aureâ virgâ*, and keep in the thin Multitude of Ghosts with our Golden Rod. We see that *Horace* believed the Immortality of the Soul, and Rewards and Punishments after Death; that *Mercurius* attended Men from their Birth to their Grave; and after Death to Rewards or Punishments, to the *Elysian* Fields, a Place of Happiness, which he here appositely expresses by *letis sedibus*; or to *Pluto's* Dominions, *Hell*, to be punished; and then in place of a Gold Wand, *Mercurius* had an Iron Rod.

Our BLESSED LORD, in the Parable, says, that the Soul of *Lazarus* was carried by the Angels to *Abraham's* Bosom, a Place of Happiness; that the Soul of the rich *Glutton* was carried to a Place of Punishment.

It has been the Opinion of many in all Ages, that we have a Guardian Angel that attends us from our Birth to our Death; and after conducting our Souls to that State which God has appointed us, the Angel, never leaves us till our particular Judgment is over.

As *Horace's* Design here is to express his own Gratitude to *Mercurius*, for his Care and constant Protection of him; so he also encourages others to Virtue, since they have such an Attendant to aid and assist them; and by this also puts a Restraint upon them from all manner of, even the most secret, Sin; because both *Jupiter* and *Mercurius* are always looking upon us.

At what time this ODE was written, is uncertain.

ODE XI.

To LEUCONŌE¹.

He exhorts *Leuconōe*, laying aside the Care of future things, to indulge herself in Pleasure, by an Argument drawn from the Shortness and Swiftmess of Life.

O *Leuconōe*, do not desire to know (for it is unlawful) what Term of Life² the Gods have allotted to me, what to you: nor try the *Babylonian Numbers*³ to know your Fortune, as it will be better to endure⁴ any thing with a patient Mind, whatever shall befall us: whether *Jupiter* hath granted you several Years to come, or has given you this only for the last: which now weakens the *Tuscan Sea* by the opposite Pumice-Stones, (Peers or Males) to break the Violence of the Water.

Do you, that you may be wise, pour out Wine, and cut off long Hope of Life by a short time: while we speak, envious Time flieth away, make use of the present time⁵, depend as little as you can on the next Day, the time to come.

ANNOTATIONS.

¹ *Leuconōe*. *Torrentius* says, that three of his MSS. had this Inscription: *Ad Leuconōem meretricem, per Mathematicos inquirentem*: To *Leuconōe* a Woman of the Town, who was very inquisitive in knowing her Fortune from the Astrologers. *Nec otiose Leuconōem vocat mulierculam Genethliacorum vanitati fidem addibentem*. Nor does he improperly call *Leuconōe*; a Woman too credulous in believing Fortune-tellers; for *λευκάς Φρένας ἔχειν*, hoc est, alba habere præcordia, eos dicebant Græci, qui leviter tantum saperent; to have white Hearts, was an Expression among the Grecians, to denote those who were half-witted or crazy.

² *Term of Life*. By casting Nativities, as our Fortune-tellers do, to which sort of People *Leuconōe* was too much addicted,

³ *Nec tentaris Babylonios numeros*, who try the *Babylonian Numbers*. *Babylonius* genus prædicendi, the *Babylonian* way of casting Nativities, or telling Fortunes. *Cicero*, in *libris de Divinatione*, cujus initio libri primi hæc sunt verba; *Chaldei non ex otiosis, sed ex gentis vocabulo nominati, diuturnæ observatione fiderum scientiam putant effecisse, ut prædici possit quid cuique eventurum* & quo quisque fato natus esset. *Cicero*, in his Books of *Divination*, whose Words in the beginning of the first Book are these. The *Chaldeans* are named not from the Art, but that of their Country, by a long Observation of the Stars they think they have acquired so great Knowledge, that they can foretell what will befall any one, what Fate or Destiny every one was born to.

The KEY.

THAT universal Peace, which was over all the conquered World in *Augustus's* Reign, brought the *Chaldeans* and other Eastern Nations to Rome; who being the best Astronomers in the World, call

People

Hortat
volup

TU ne
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Tentaris
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ive in it.

4 Ut melius

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VOL. I.

ODE XI.

Ad LEUCONOËN.

Hortatur Leuconoën, omiffâ curâ futurorum, indulgere fe voluptati, argumento deducto à levitate & celeritate vitæ.

ORDO.

TU ne quæsieris (scire nefas) quem mihi, quem tibi
Finem Dî dederint, Leuconoë: nec Babylothios
Tentaris numeros, ut melius, quidquid erit, pati!
Seu plures hyemes, seu tribuit Jupiter ultimam,
Quæ nunc oppositis debilitat pumicibus mare
Tyrrhenum; sapias, vina liques, & spatio brevî
Spem longam reseces, dum loquimur, fugerit invida
Ætas: carpe diem, quàm minimùm credula postero.

Leuconoë, tu ne quæsieris scire (quippe nefas est) quem finem vitæ Dî dederint mihi, quem tibi: nec tentaris Babylonios numeros ad cognoscendum tuum horoscopus, ut melius fuerit pati equo animo quicquid erit, seu Jupiter tribuit tibi plures hyemes, seu concessit tibi tantum hanc ultimam: quæ nunc debilitat, coarctat, Tyrrhenum mare oppositis pumicibus, infans obstructionibus ac molibus. Tu, ut sapias, liques vina, & reseces longam spem temporis vitæ brevi spatio. Dum loquimur, invida ætas effugerit, carpe diem, utere præsentî tempore, quam minimùm credula postero diei, futuro tempore.

ANNOTATIONS.

Hinc ergo & Principum edicta passim ab auctoribus commemorata de Chaldeis & Mathematicis Urbe & Italia pellendis: Hence also both the Edicts of the Princes, mentioned in several Places by the Historians, concerning the Chaldeans and Mathematicians being banished Rome and Italy. Concerning whom Tacitus, in his first Book of History, has a very apposite Passage, where he calls them, *Genus hominum potentibus infidum, sperantibus fallax, quod in civitate nostra & vetabitur semper, & retinebitur.* A sort of Men deceitful, disloyal to the great Men, deceiving those that put their Trust in them, which will be always banished our City, and nevertheless will be permitted to live in it.

4 Ut melius quicquid erit pati. The In-

finite pati for the Imperative *patere* is a Grecism. Muretus has it by way of Interrogation; *Ut melius quicquid erit pati?* id est, *quàm melius est pati quicquid evenierit, quam futura præscire velle?* How much better is it to suffer whatever may happen, than to be desirous to know future Events?

5 Carpe diem, make use of the present time. This is a Metaphor taken from the pulling of Fruit, or teasing of Wooll; which cannot be done all at one time, but by degrees, and that when the Season and Time of doing exists. So Men ought to enjoy and make use of the present time *quam minimùm creduli postero, quam maxime diffidentes diei seu tempore futuro.* Very much distrusting, or putting no stress or reliance upon the following Day, or the time to come.

The KEY.

People's Nativities, and pretended to tell Fortunes. The young Women, who, in all Ages and Places of the World to this present time, shew a greater Desire for these things than the other Sex, came flocking in great numbers to them. The Astronomers, on the other hand, that the Ladies might reward them liberally, and part with their

The KEY.

their Money freely, promised them by their Calculationis; loving; good and rich Husbands, Children that should be an Ornament to their Parents, and Honour to their Country. The Women, when time discovered that they were imposed upon, and that they were disappointed of these great Expectations, turned crazy and mad. So that the *Emperor* and *Senate* were obliged to banish those *Astronomers* out of *Rome* and *Italy*. But they, like the *Jews* in *Portugal* and *Old Spain*, after some time, came back in disguise, and ventured their Necks and Lives for the Love of Money. *Horace*, to put an end to this growing Evil, writ this ODE address'd to *Leuconoe*, which in *Greek* (as I have shewn in the Notes) signifies *alba præcordia*, white Heart, or white Liver, a Name which the *Grecians* gave to any one they thought half-witted or crazy. This Expression is too much used in *London* and several other Places in *South-Britain*; for one may frequently hear the common People call one another *white-liver'd Dog*.

Horace begins this ODE very beautifully, *O Leuconoe, tu ne quaesieris scire* (quippe est nefas) *quem finem vitæ Dii dederint mihi, quem tibi*: *O Leuconoe*, do not desire to know (because it is unlawful) what Term of Life the Gods have allotted to me, what to you; *nec tentaris Babylonios numeros ad cognoscendum tuum horoscopus*; nor try the *Babylonian Numbers* to know your Fortune; *ut melius fuerit pati æquo animo quicquid erit*; as it will be better to suffer with a patient Mind whatever shall befall us; *seu Jupiter tribuit tibi plures hyemes, seu concessit tibi tantum hanc ultimam*; whether *Jupiter* hath granted you more Years, or has given this only for the last; *quæ nunc debilitat Tyrrenum mare oppositis pumicibus, insanis obstructionibus & molibus*; which now straitens the *Tuscan Sea*, by the opposite Moles made of *Pumice-Stones*, to break the Force of the Waters.

And then he ends as beautifully, *Tu, ut sapias, liques vina, & refeces longam spem temporis vitæ brevi spatio*; you, that you may be wise, pour out Wine, and cut off long Hope of Life by the Consideration of the shortness of the time that perhaps you and I have to live. This is the very same Advice that he, ODE vii. gave to *Plancus* in his Melancholy: *Sic tu, O sapiens Plance, memento finire tristitiam, & labores vitæ molli mero*; So you, O wise *Plancus*, remember to put a stop to your melancholy Thoughts, and Troubles of Life, by cheering Wine. The best Remedy for those whose Diseases are more in their Minds than their Bodies, is pleasant Company and a moderate Use of Wine. *Dum loquimur, invida ætas effugerit*; while we speak, envious Time, which serves all Men, and Rays upon none, will fly away. *Juvenal*, Sat. ix. most elegantly sets before our Eyes this Swift-ness of our time, where *Nævulus* says to *Juvenal*:

—→ *festinat enim decurrere velox
Flosculus, angustæ miseræque brevissima vitæ
Portio; dum bibimus, dum ferta, unguenta, puellas
Poscimus, obrepit non intellecta senectus.*

Eng

Mr. Broom, Mr.
not to well as

The KEY.

Englished by Mr. DRYDEN thus:

My full-blown Youth already fades apace,
(Of our short-Being 'tis the shortest Space!)
While melting Pleasures in our Arms are found,
While Lovers smile, and while the Bowl goes round;
While in surprizing Joys intranc'd we lie,
Old Age creeps on us ere we think it nigh.

*Perſius imitates Horace here, when he ſays, Satire v. Vivē mē-
mor lethi, hoc quod loquor inde eſt; live mindful of Death, Time
ſwiftly paſſes away, that very moment in which I ſpeak this to you,
takes up ſome part of it, and when it is once paſſed, it cannot be
recalled. And St. Jerome, in his Epiſtle to Heliodorus upon the
Death of Nepotianus, ſays: Quotidie morimur, quotidie commutamur,
tamen nos eſſe æternos credimus. Hoc ipſum quod dicto, quod ſcribitur,
quod relego, quod emendo, de vita mea tollitur. Quot puncta notarum,
meorum damna ſunt temporum: We daily die, we change every
day, and yet we think we are eternal. That very thing, which I
dictate, what is written, what I read over again and amend, ſo much
is taken from the time I had to live. As many Periods of Sentences,
which I point and finiſh, ſo many do I loſe of the time I have
lived. And then Horace ends carpe diem, utere tempore præſenti;
make uſe of the preſent time; quàm minimum credula poſtero, futuro
tempori; truſting as little as you can to the future.*

Sir Thomas Hawkins translated this ODE into English Verſe ſixty
Years before Mr. Creech, ſomewhat nearer the Senſe of Horace, yet
they have both done it to admiration. I will therefore compliment
my young Readers with both.

Sir THOMAS HAWKINS.

Thrive not, *Leuconœ*, to know what
End
The Gods above to thee or me will ſend:
With *Aſtrogers* conſult at all,
That thou mayſt better know what can be-
fall.
Whether thou liv'ſt more Winters, or thy
laſt
Which, *Tyrrhene* Waves 'gainſt Rock
do caſt;
Wiſe, drink free, and in ſo ſhort a Space,
Not protracted Hopes of Life embrace.
While we are talking, envious Time doth
ſlide:
To-day's thine own, the next may be
deny'd.

Mr. CREECH.

AH do not ſtrive too much to know,
My dear *Leuconœ*,
What the kind Gods deſign to do
With me and thee.
Ah do not you conſult the Stars,
Contented bear thy Doom,
Rather than thus increaſe thy Fears
For what will come.
Whether they'll give one Winter more,
Or elſe make this thy laſt;
Which breaks the Waves on *Tyrrhene* Shore
With many a Blaſt.
Be wiſe, and drink; cut off long Cares
From thy contracted Span,
Nor ſtretch extenſive Hopes and Fears
Beyond a Man.
E'en whiſt we ſpeak, the envious Time
Doth make ſwift haſte away;
Then ſeiſe the preſent, uſe thy Prime,
Nor truſt another Day.

Mr. Broome, Mr. Rider, and Barton Holday have translated it, but in my weak Judg-
ment not ſo well as theſe I have given above. What time this Ode was written is uncertain.

ODE XII.

TO AUGUSTUS.

Having praised the Gods, Heroes, and some famous Men,
at length he descendeth to the Divine Praises of AUGUSTUS.

O *Clio*¹, what Man, what Hero, what God will you make
choice of, to praise upon the Harp or shrill Pipe? Whose
Name shall the wanton Representation of the Voice, *Echo*, re-
5 found back, either in the shadowy Confines of *Helicon*², or upon
*Pindus*³, or in the cold *Hæmus*⁴? whence the Woods, without
Rank or Order, followed *Orpheus*⁵ singing and playing on the
Harp, stopping by his maternal Art⁶, received from his Mother
10 *Calliope*, the rapid Courses of Rivers, and swift Winds, dexter-
ously knowing how to draw after him⁷ by his harmonious
Strings, the Sound of the Harp, the Oak Trees listening⁸ as if
they had Ears.

What shall I sing first, where shall I more fitly begin, than at
15 the accustomed Praises of *Jupiter*, that great Parent of all things,
who rules the Affairs of Men and Gods, who governs Sea and
Land, and the whole universal World, in the different Seasons
of the Year⁹? As to whom nothing arises greater than himself,
nor is any thing equal or near so powerful, which can supply his
Place in Heaven.

Nevertheless

ANNOTATIONS.

¹ *Clio*, à κλέος, gloria. Horace in this Ode addresseth himself to *Clio* the first of the nine Muses, whence *Ovid* calls the rest *Sorores Clia*, the Sisters of *Clio*, *Ar. Aman. i. 27*. She was the Mistress of History, and the Patrons of Heroick Poets. See *Hesiod, Oey. 77*.

² *Helicon*, a Hill of *Boeotia* near *Thebes* now called *Zagaya*, consecrated to *Apollo* and the Muses.

³ *Pindus*, a Mountain of *Arcadia*, running with a long Ridge into *Thessaly* and *Macedonia*, sacred also to the nine Muses.

⁴ *Hæmus*, the greatest Mountain of *Thrace*, dividing it from the lower *Mysia*; it hath divers Names by the Inhabitants through which it passes; by the *Turks* it is called *Balkan*, by the *Sclavonians* *Cuma-*

niza, by the *Italians* *Catena del Mondo*, or *Monte Argentario*. *Baudr.*

⁵ *Orpheus*, a *Thracian*, the Son of *Oeagrus*, or, as others, of *Apollo* and *Calliope*, a most ancient, learned, and excellent Poet. He was one in the *Argonautic Expedition* whereof he wrote the History; which, together with his Hymns, &c. is still extant, but whether genuine, is much doubted. They are, without doubt, of great Antiquity, but seem to be writ by several Persons and at different times. The Poets felt that the Woods and Hills followed him, being charmed by his Harp, and that *Rivers* stopped their Course, that they might hear his Musick; the Meaning whereof is, by his Wisdom and Eloquence, he reduced the barbarous People to Civility, as *He-*

lays in his
others of the
but *Cicero*,
never such
Orphic *Ca-*
rean, one *Ca-*
led Story of
his Descent
the divine *M-*
Georgic.

⁶ *Materna-*
lick, of singi
upon the *Ha-*
Mother, one
⁷ *Dexterou-*
draw after b

ODE XII.

Ad AUGUSTUM.

*Collaudatis Diis, Heroibus, clarisque Viris aliquot, tandem
ad divinas laudes AUGUSTI descendit.*

ORDO.

QUEM virum aut heroa lyrâ vel acri
Tibia sumies * celebrare, Clio?

Quem Deum? cujus recinet jocosa

Nomen imago,

Aut in umbrosis Heliconis oris,

Aut super Pindo, gelidove in Hæmo?

Unde vocalem temere infecutæ

Orphea filvæ,

Arte maternâ rapidos morantem

Fluminum lapsus, celeresque ventos,

Blandum & auritas fidibus canoris

Ducere quercus.

Quid priûs dicam solitis Parentis

Laudibus; qui res hominum ac Deorum,

Qui mare & terras, variisque mundum

Temperat horis?

Unde nil majus generatur ipso,

Nec viget quidquam simile, aut secundum:

vis, qui temperat, moderatur, res hominum ac Deorum, mare, terras, & mundum universum, variis horis, per diversas annorum tempestates; unde, quare, nihil generatur, gignitur, majus se ipso, nec quicquam viget simile ipsi, aut secundum, quod ejus vicem supplere possit in cælo.

* Sumis, Bentleyus.

ANNOTATIONS.

says in his Art of Poetry, v. 391. Several others of this Name may be found in Suidas; but Cicero, out of Aristotle, saith there was never such a Man as Orpheus, and that the Orphicum Carmen was made by a Pythagorean, one Cecrops. Nat. Deor. i. 38. The sad Story of his Wife Eurydice's Death, and his Descent into Hell, see pleasantly sung by the divine Maro, in the latter part of the last Georgic.

⁶ Maternal Art, that is, the Art of Music, of singing with his Voice, and playing upon the Harp, as instructed by Calliope his Mother, one of the nine Muses.

⁷ Dexterously or sweetly knowing how to draw after him. Blandum ducere is a Greek

clim for blandè, tam blandè canentem, ut duceret arbores, so sweetly singing, that he drew the Trees after him.

⁸ Listening Oaks. This Epithet given to Trees, says Dacier, has a great Beauty in it, giving them the Sense of hearing, and Ears, as the Holy Scripture gives to the Earth, Mountains, Sea, and Heavens. Cruquius calls this audax metaphor, a bold Metaphor.

⁹ In the different Seasons of the Year. Horæ, among the Greeks and Latins, are taken not only for the 24 Parts, which make the Day, but also for all sorts of Time, and particularly for the four Seasons of the Year.

- 20 Nevertheless *Pallas*¹⁰ hath obtained the Honours next to *Jupiter*, Neither will I be silent in the Praises of thee, O *Bacchus*¹¹, bold in Battles, nor in thine, O Virgin *Diana*¹², an Enemy to the wild Beasts; nor in thine, O *Apollo*¹³, to be feared for your unerring Arrow, *sure to hit the Mark*. Shall I also praise
 25 *Hercules*¹⁴, and the Sons of *Leda*¹⁵, *Castor*¹⁶ and *Pollux*; the first famous for excelling in Horse-Courses; the other, famous for his Actions on foot: Whose white or lucky Star, as soon as it shineth again to the Mariners, the troubled Waves *being stormy before*,
 30 flow from the Rocks, the Winds fall, *are quiet*, and the Clouds fly away, and the Waves before threatening, *being boisterous*, become calm and smooth. (For so *these Gods* will have it.)

I am at a stand whether I ought to make mention, *immediately after these Heroes*, of the Achievements of *Romulus*¹⁷, or the quiet Reign of *Numa Pompilius*, or the lofty Royal Dignity of
 35 *Tarquinius Priscus*¹⁸, or the famous Death of *Cato*¹⁹.

But

ANNOTATIONS.

¹⁰ *Pallas*, see Ode vii.

¹¹ *Bacchus*, the Son of *Jupiter* by *Semele*, whence *Ovid* calleth him *Semcleia Proles*, Met. v. 329. He was taken out of his Mother, and sewed into *Jupiter's* Thigh, till ripe for Birth, Met. iii. 310. He was first secretly nursed by his Aunt *Ino*, afterwards delivered to be suckled by the Nymphs, *id. ibid.* He and *Apollo* were by the Romans at least, generally drawn as young, *Tib.* i. iv. 37. but that the Greeks drew him under each Stage of Life, see *Macrobius Saturnal.* i. 18. suiting him to the four Seasons of the Year. In the Coins of the *Thebans*, *Naxians*, and *Thasians*, he appeareth as an old Man, under which Form, they call him not *Dionysius*, but *Zagreus*. He was not only the Inventor of Wine, but of other Liquors, *Diodor. Sicul.* The Poets metonymically put him for Wine, *Tib.* i. vii. 41. He also first used a Diadem, and in *India* first triumphed in a Chariot drawn by Tygers, Ode iii. B. iii. v. 14. with Elephants, *Pliny* viii. 2. He also first taught to buy and sell, *Pliny* vii. 36. Several *Bacchus's* there were; *Tully* reckoneth five besides this, *Nat. Deor.* iii. 23. According to *Mr. Tallent*, he lived in the Year of the World 2600, contemporary with *Barak* and *Deborah*.

¹² *Diana*, the Daughter of *Jupiter* by *Latona*, born at the same Birth with *Apollo*: She, out of love to Chastity, avoided all Company with Men, and retired into the Woods, and there exercised herself with

the Nymphs her Companions, in hunting of wild Beasts, carrying about with her a Bow and Quiver. Many Temples were dedicated to her, of which that at *Epheesus* was the most renowned. She was called in Heaven by the Name of *Plœbe*, on Earth *Diana*, and in the Parts under the Earth *Hecate*. See *Ovid*, Met. iii. 185. *Virg.* *Æn.* i. 503. She lived in the Year of the World 2600. *Mr. Tallent*; who altho' he does not set her down, has her Brother *Apollo* at that time.

¹³ *Apollo*. See Ode vii.

¹⁴ *Hercules*, from *Ἡρώων κλέος*, *Gloria Hercum*, the Glory of Heroes. *Hercules*, the Son of *Jupiter* and *Alcmena*, Wife to *Amphitryo* a *Theban* Nobleman of great Antiquity, as appeareth from the Story of *Lacedæmon*. But the *Egyptians* laid claim to the Birth of the first *Hercules*, and said that all other *Hercules's* were so called from their Likeness in Virtue and Magnanimity, *Tac.* *Ann.* ii. 60. *Tully* reckoneth six of this Name, *N. D.* iii. 15. *Diodorus* only three. *Varro* maketh forty-four, but probably a great many of his were Symbolical, Physical, or Historical. No doubt there were almost as many as they reckon Labours, and the great Actions of all the succeeding were attributed to the most ancient of them. The *Hercules* meant here was the Grandson of *Alcæus* a Greek Lyrick Poet, who lived in the 44 Olympiad, about the Year of the World 3126. *Tallent*.

¹⁵ *Leda*. See Ode iii.

¹⁶ *Castor*,

Proximos illi tamen occupavit

Pallas honores.

Præliis audax neque te filebo

Liber, & sævis inimica virgo

Belluis; nec te, metuende certâ

Phœbe sagittâ.

Dicam & Alciden, puerosque Ledæ;

Hunc equis, illum superare pugnâ.

Nobilem: quorum simul alba nautis

Stella refulsit,

Defluit faxis agitatâ humor;

Concidunt venti, fugiuntque nubes:

Et minax (quod sic voluere) ponto

Unda recumbit.

Romulum post hos prius, an quietum

Pompili regnum memorem, an superbos

Tarquini fasces, dubito, an Catonis

Nobile lethum.

vari. (Quod sic Dii illi voluere.) Dubito an memorem, memorare debeam, prius, statim post hos heroas, Romulum, Romuli facta, an regnum quietum Numæ Pompilii, an superbos fasces, regiam dignitatem, Tarquini Prisci, an lethum nobile Catonis.

- 20 Tamen Pallas, audax in præliis, occupavit, invalit, honores proximos illi, secundum Jovem. Neque ego te filebo, tuas laudes tacebo, O Liber, audax præliis, & te, O Diana, virgo inimica sævis bellâis; nec te, O Phœbe, metuende sagittâ certâ, certâ scopum attingente. Dicam & Alciden, Herculem, puerosque Ledæ, Castorem & Pollucem, hunc nobilem superare, superando, equis, equorum cursu; illum pugnâ nobilem palæstrâ: quorum simul ut stella alba, fausta, refulsit nautis, humor agitatâ, aqua prius agitata, fluit de faxis, rūpibus, venti concidunt, quiescunt, nubesque fugiunt, & unda prius minax, æstuosa, recumbit, requiescit in ponto,
- 25
- 30
- 35

ANNOTATIONS.

¹⁶ *Castor*, the Son of *Tyndarus* King of *Laconia*, and of *Leda* the Daughter of *Tethys*; *Jupiter* being enamoured with *Leda*, transformed himself into a Swan, and in that shape enjoyed her: She brought forth two Eggs, in one of which were included *Pollux* and *Helena*, begotten by *Jupiter*; in the other, *Castor* and *Clytemnestra*, begotten by *Tyndarus*. *Castor* and *Pollux*, when of Age, freed the Seas from Pirates, and were therefore worshipped as Gods of the Seas. *Castor* dying, as being the Son of *Tyndarus*, his Brother *Pollux*, who was immortal, desired of *Jupiter*, that his Brother might become immortal as well as himself; which being granted, the two Brothers were feigned to live and die by turns. The ground of the Story is, that of the *Gemini* or *Twin-Stars*, into which these two Brothers are fabled to have been turned, when the one riseth, the other goeth down.

¹⁷ *Romulus*, à *Ρώμος*, *valens*, strong. The Father of *Aventinus* King of the *Aborigines*, by some called *Aremulus*; also the supposed Son of *Mars*, by *Ilia* the Niece of *Numitor*, and the Twin-Brother of *Remus*. He built *Rome*, settled there the Commonwealth, made good Laws, and reigned 37 Years, about the Year 3198. *Valer.* near to the time of *Jotham* King of *Judah*.

¹⁸ *Tarquinius Priscus*, the fifth King of *Rome*, the Son of *Demaratus* a *Corinthian*, but born at *Tarquinius* in *Etruria*, and called *Lucumo*, till by the Persuasion of his Wife *Tanaquil*, an ambitious Woman, and skilful in *Augury*, and other kinds of *Divination*, to which the *Etrurians* were very much addicted, he came to *Rome*, where by his Money and good Address he grew popular, and so insinuated himself into the Favour of *Ancus Martius*, that when he died he left him Guardian to his Children, whom he defrauded, usurping the Kingdom. And to confirm himself in the Government, he added 100 Senators to those formerly constituted by *Romulus*, judging that would strengthen his Party. He gained many Victories over the *Latins* and *Sabines*. At length, after a Reign of 38 Years, he was surprized and slain by the Contrivance of the Sons of *Ancus*. *Livy*, B. 1. He lived about the Year of the World, 3338. *Tall.*

¹⁹ *Cato*, the Surname of several Romans, whereof the following are the most considerable: One called *Cato Censorius*, for his Gravity and Strictness in the Censorship. He was fourscore times accused, and always acquitted with Honour. He was an excellent Orator, Commander, and Politician; well skilled in the Civil Law, wrote a Book of Husbandry in pure *Latin*, still extant,

But being grateful, I will, in a lofty Strain, speak of *Regulus*²⁰,
the *Scauri*²¹, *Æmilius Paulus*²², prodigal of his own Life, when
40 the *Carthaginian* conquered at the Battle of *Cumæ*, and *Fabri-*
*cius*²³. Hard Poverty, and a small Estate of his Ancestors, with
a mean House, produced and brought up this *Cornilius*²⁴, and
*Curius*²⁵ with his Hair uncombed, useful in the military Art, an
excellent Warrior. The Fame of *Marcus Claudius Marcellus*²⁶,
45 grew, in an obscure Age, by degrees, as a Tree: This Star of the
Julian Family shines among all the Princes of the *Roman Youth*,
as the Moon shines among the lesser Stars.

O *Jupiter*, descended from *Saturn*, who art the Father and
50 Preserver of Mankind, the Keeping of the late great *Cæsar* is
committed to you by the Fates: You will reign in *Heaven*, *Cæ-*
sar being your Second, supplying your place upon Earth. He,
whether he carries in a just Triumph the conquered *Persians*, here-
tofore threatening the Country of *Latium, Italy*, or the *Seræ* and
55 *Indians*, dwelling in the Eastern Quarter of the Earth, inferiour
to you alone, shall govern by just Laws the whole Earth. You,
in the mean time secure, will shake Heaven with your weighty
Chariot; you will send your Lightenings, an Enemy to immodest
60 Groves.

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and learnt *Greek* when he was an old Man. The other was the great Grandchild to the former, called *Uticensis*, because he slew himself at *Utica*, after *Cæsar* had conquered *Pompey*. He was likewise a very strict Moralist, and reformed many Abuses, which were crept into the Administration of the Commonwealth. He took part with *Pompey* against *Cæsar*, and after the Battle of *Pharsalia*, in which *Pompey* was utterly defeated, fled to *Utica*, then belonging to *K. Juba*, where unable to bear his great Misfortunes, and prompted by *Plato's* Treatise of the Immortality of the Soul, he slew himself in the 48th Year of his Age. The Text shews us, that it is the last *Cato* here meant.

²⁰ *Regulus*. *Marcus Atilius Regulus*, a Consul of *Rome* in the first *Punic War*, in the Year of the City 420. a great Example of strict Honour in observing his Engagements with Enemies. For when, after several great Victories obtained, he was entrapped by an Ambuscade, and brought into the Power of the Enemy, he was sent to *Rome* upon his Parole of Honour, to treat about the Exchange of Captives, where, instead of persuading, he dissuaded the Senate from such an Exchange, but for his Honour's sake returned, and was cruelly treated by the Enemy, who most barbarously murdered him,

cutting off his Eye-brows, and putting him into a Hoghead, stuck fast with Nails. *Val. Max. i. 14.*

²¹ *Scauri*, a Family illustrious in Consular Dignity, famous for their well governing the Commonwealth.

²² *Æmilius Paulus*, who declining no kind of Danger for the good of the State, with his Collegue *Terentius Varro*, was defeated at the Battle of *Cannæ* by *Hannibal*, which was occasioned by the Imprudence of his Fellow-Consul, who would not follow his Direction, by which *Hannibal* might have been routed.

²³ *Fabricius*, the Name of a Roman Family, of which this *Caius Fabricius Luscinius* was a Consul, who conquered *Pyrrhus* King of *Epirus*, the best Soldier of his time. *Cicero, Offic. iii. 4. ait, Hic, est tam pauper, ut ex publico filie ejus locarentur, à Pyrrho, quartâ parte regni oblatâ, corrupti non potuit, ut secum esset; Solicitantique regi sic respondit, Hoc tibi, rex, non expedit; nam si Epiroti nos ambos norint, à me regi, quàm abs te, malleant.* *Cicero*, in his *Offic. Book iii. v. 4. says, This Man, altho' he was so poor, that his Daughters Portions were paid out of the publick Treasury, could not be bribed by Pyrrhus, who offered him the fourth part of his Kingdom to be of his side; he answered the King so soliciting him,*

Regulum, & Scauros, animæque magnæ
Prodigum Paulum, superante Pœno,
Gratus insigni referam Camenâ,
Fabriciumque.

Hunc, & incomtis Curium capillis
Utilem bello tulit, & Camillum
Sæva paupertas, & avitus apto
Cum lare fundus.

Crescit, occulto velut arbor ævo,
Fama Marcelli: micat inter omnes
Julium fidus, velut inter ignes
Luna minores.

Gentis humanæ pater atque custos,
Orte Saturno, tibi cura magni
Cæsaris fatis data: tu secundo
Cæsare regnes.

Ille seu Partho Latio imminentes
Egerit justo domitos triumpho,
Sive subiectos orientis oræ
Seras & Indos;

Te minor latum reget æquus orbem:
Tu gravi curru quaties Olympum;
Tu parum castis inimica mittes
Fulmina lucis.

40 Ego gratus referam insigni
camenâ, sublimiori stylo,
Regulum, & Scauros, Pau-
lum Æmilium prodigum
animæ, vitæ suæ, Pœno su-
perante in Cannensi clade,
& Fabricium. Paupertas
sæva, dura, & fundus avi-
tus, exile avorum patrimo-
nium, cum lare arcto, an-
gusta domo, tulit, produxit,
45 hunc Camillum, & Curium
capillis incomptis utilem bel-
lo, fortem bellatorem. Fa-
ma M. Claudii Marcelli
crescit occulto ævo, sensim,
velut arbor: fidus Julium,
50 Juliae familiæ, micat inter
omnes juventutis Romanæ
principes, velut luna micat
inter ignes, stellas, mino-
res. O Jupiter,ORTE, nate,
ex Saturno, tu qui es pater
atque custos gentis humanæ,
55 cura, custodia, magni illius
quondam Cæsaris tibi data,
commissa est à fatis: tu
regnas, regnabis in cælo,
secundo Cæsare, vices tuas
in terris gerente. Sive ille
60 egerit Partbos domitos justo
triumpho, prius imminentes

Latio, Italiam, sive Seras & Indos subiectos oræ orientis te minor, te uno inferiore, reget
æquus, æquis legibus, latum orbem terrarum. Tu interea securus, quaties, commovebis,
Olympum, cælum, gravi curru tuo, tu im-mittes tua fulmina inimica lucis parum castis, in
locos parum pudicos.

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him, O King, this is not for your Interest; but if the Epirotians your Subjects knew us both, they would choose rather to be governed by me than by you.

24 Camillus, a noble Roman; he, tho' banished from Rome, out of love to the Welfare of his distressed Country, saved Rome from its final Ruin by the Gauls. The Romans, by way of Acknowledgment for his signal Services, erected him an Equestrian statue in their Market-Place, which was an Honour never done to any Roman Citizen before. See Virgil Æn. vi. 825. Luc. vi. 558. Sil. vii. 359. and Plutarch.

25 Curius, a Nobleman of Rome, surnamed Dentatus; he was thrice Consul, and was noted for his Courage, singular Hospitality, and Frugality. When he had beaten Pyrrhus King of Epirus, and driven him out of Italy, he divided the Land, distri-

buted to each Man four Acres, and reserved no more for himself, saying, that none ought to be Generals, who would not be content with the share of a common Soldier. When the Ambassadors of the Samnites brought him a large Sum of Money, as he was sitting by the Fire boiling of Rapes, he told them, he had rather rule over rich Men, than be rich himself; and he that could not be worsted in Fight, would not be bribed with Money. See Juv. ii. 78.

26 Marcellus, is a Diminutive from Marcus, Marculus, Marcellus; there were several Roman Knights of this Name. Claudius Marcellus is meant here, a valiant Commander, called Ensis Romanorum, the Roman Sword, who first proved it was not impossible to conquer Hannibal, as Victor expresseth it. After a long Siege, he took Syracuse.

The

The KEY.

THIS ODE hath a great deal of Art and Elegancy in it, though perhaps not so apparent at first View; its Elegancies, Graces, and witty Sayings, are so artfully connected, that one cannot but admire the Learning, Wit, and Art of the Composer: It shines in Figures, distinguished by their Variety; is rich in Subject, and abounds in Copiousness, and Beauty of Words. *Torrentius* tells us, that the antient Copies have this Title, *Hymnus de laudibus Deorum atque Hominum*; A Hymn setting forth the Praises of the Gods and Men. But be that as it will, the Reader may observe, that *Horace* does this artfully, to shew, that all the Graces of the Gods and Heroes were centered in *Augustus*; so that Art could not contrive a better way to set them forth, and extol him, as the greatest of Emperors, than the Method which *Horace* has here taken.

Quod titulum ad Augustum meruit, *Dion*, lib. 15, ait, *Nimirum post Aëtiacam victoriam, decretum a senatu fuisse, ut in hymnis solemnibus Augusti mentio fieret honoratissima, perinde, ac Deorum immortalium*. *Dion*, Book 15. says, That after the Victory at *Aëtium*, in which *Cleopatra*, *Mark Antony*, and the Egyptian Fleet were defeated, it was decreed by the Senate, that honourable Mention of *Augustus* should be made in their solemn Hymns, as well as of the immortal Gods.

Horace was never wanting in Gratitude to those from whom he had received Favours; and particularly, upon this Decree, his Heart was filled with Thankfulness, and stirred up to the highest Pitch of Gratitude; upon which he makes his Address to *Clio*, the first and chief Sister of the nine *Muses*, as the only Assistant, who could help him out with this sublime Subject; he breaks out in these Words: *O Clio Musa, quem virum, quem heroa, quem Deum fumes celebrare lyrâ vel acri tibiâ?* O *Clio* Muse, what Man, what Hero, what God will you make choice of, to celebrate his Praise upon the Harp or shrill Pipe? Here he places the Man first, because his Aim is at *Augustus*, and the Hero next to the Gods, that he might pave the way to the *Julium Sidus* he was to mention afterwards. And that he might not go on without a Method and Precedent, as *Antonius Muretus* well observes, he asks the Question again, *Quid prius dicam?* What or whom shall I first make mention of? He answers in these Words: *Solis laudibus parentis*, according to the Custom of our Forefathers, *canam eum, nempe Jovem, qui temperat res hominum ac Deorum, mare, terrasque, & mundum universum, variis horis annorum*. I will praise him, namely *Jupiter*, who governs the Affairs of Men and Gods, who rules both Sea and Land, and the whole World, by the different Seasons of the Years. He begins with the Grecian Heroes, *Hercules*, and the Sons of *Leda*, *Pollux* and *Castor*. As *Hercules* was strong, courageous, and successful in all his Adventures, he

came

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came off a Victor; *Pallux* was *nobilis equis*, dexterous in conquering by Land, and *Castor* in destroying Pirates, and his Enemies at Sea; so was *Augustus*, he defeated *Brutus* and *Cassius* in a Land-Battle at *Philippi*, and *Cleopatra*, *Antony*, and the Egyptian Fleet at *Actium*. Then he comes to *Romulus*, the Founder of Rome, to *Numa Pompilius*, whose Reign was long and peaceable, the Temple of *Janus* being 43 Years shut. But this Blessing of Peace very few enjoyed. When the Temple of *Janus* was shut, in the time of *Augustus*, there was an universal Peace over all the World, at which time the Prince of Peace, our BLESSED SAVIOUR, was born. He names *Tarquin*, *Cato*, *Regulus*, the *Scauri*, a Family illustrious in Consular Dignity, famous for their well governing the Commonwealth; *Lucius Æmilius Paulus*, *Curius Dentatus*, *Camillus*; at last he comes to *Marcellus*, who had been five times Consul, beat the *Syracusians*, where *Archimedes* was slain, and was called *Ensis Romanorum*, the Sword of the Romans; for which he here calls *Augustus* another *Marcellus*. *Fama Marcelli crescit velut arbor occulto ævo*. How beautiful is this Metaphor! As a Tree rises from the small Beginning of a Seed, insensibly shoots up itself, and mounts up towards the Clouds; so the *Julian* Family, from a small Beginning, lay as it were hid till *Julius Cæsar*'s time, then, and in the Reign of *Augustus*, it was in its full Height and Glory; which *Horace* here expresses by another Metaphor, *Julianæ Sidus micat inter omnes principes Romanæ juventutis, velut luna inter omnes ignes, stellas, minores*: The *Julian* Star shines among all the chief of the *Roman* Youth, as the Moon among all the lesser Stars. The *Julian* Family, in *Augustus*'s time, was as far in Power and Authority above any Royal Family in the World, as the Moon is in appearance greater than the lesser Stars.

As he began this ODE elegantly, invoking *Clio*, and naming the Mountains, *Helicon* in *Bæotia*, *Pindus* in *Arcadia*, and *Hæmus* in *Thrace*, so famous for inspiring the Poets; for if they slept or stayed but a few Hours upon them, the Muses, they thought, put a Poetic Vein and Spirit into them; so he ends it beautifully, saying of *Augustus*, *æquus, minor te uno, reget latum orbem*; with Justice, inferior to you *Jupiter* alone, he is able to govern the wide universal World, all Mankind upon Earth. Forasmuch as you, *Augustus*, are endued with all the Perfections and Endowments of Mind and Body, that those worthy Heroes, whom I have named, were possessed of, *Jupiter* hath divided the Government of the World betwixt him and you, you shall conquer and govern all Nations upon Earth, he has reserved Heaven to himself, which Reservation is implied in these Words: *Tu interea quæties Olympum gravi iulo curru*; you shall make the Heavens tremble with your weighty thundering Chariot. That this is the Meaning with regard to *Augustus*, see ODE ii. which is addressed

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dress'd to him when he was very sick, and but small hopes left of his recovering; where *Horace* says, *Serius redeas in cælum*, may it be long ere you return to Heaven. Here he acknowledges *Augustus* to be of Divine Extraction or Descent (for he could not return to Heaven, if he had not come from it) that *Jupiter* had sent him from Heaven to be his Vice-gerent, to govern Mankind upon Earth; *divine*

ODE XIII.

TO LYDIA.

He takes it ill, that *Telephus* a Rival should be preferred to him by *Lydia*.

O *Lydia*¹, when you praise the Rosy Neck² of *Telephus*³, and his soft beautiful Arms⁴, woe to me, my inflamed Liver swells with sharp Bile.

5 Then neither my Mind, nor Colour, continue in a fixed State: and the Tear, by stealth, runs down my Cheeks, shewing how I quite pine away with slow Fires.

I burn, whether immoderate Chiding, occasioned by Wine,
10 hath deformed your white Shoulders, or the furious young Man hath imprinted a visible Mark upon your Lips with his Tooth, you cannot, if you but sufficiently listen to me, hope that he
15 will be constant, barbarously hurting your sweet little Mouth, which *Venus*⁵ hath perfumed with the fifth Part⁶ of her *Nectar*.

O more than thrice happy are they, whom an uninterrupted Conjunction, in a married State, keeps together: And whom even Love, cooled by ill-natured Reproaches, will not be able to
20 disjoin before the Day of Death.

ANNOTATIONS.

¹ *Lydia*, a Mistress of *Horace*, whom he loved.

² *Rosæam cervicem*, Rosy Neck. So *Virgil* says:

Dixit: Et avertens rosæa cervice refulsit.

Having made an end of speaking, and turning away, she shined with her rosy Neck, that is, the Beauty of her Neck appeared.

³ *Telephus*, a young Man, Rival to *Horace*, who made him jealous of *Lydia*.

Some Commentators say he was Nephew to *Livia* the Wife of *Augustus*, and took her the Names of those that frequented against his Master, and was a Slave. Where the Person here meant was a young Man and free-born.

⁴ *Et cærea brachia*, and his soft beautiful Arms. White and smooth like Wax.

⁵ *Venus*, see Ode ii.

⁶ *Quintus*

The KEY.

que lætus interfis Quirini populo, long and joyfully may you be present to rule over the *Roman* People, before you go to Heaven to be a God.

This ODE was writ in the Year of the City 726. of *Horace's* Age 39. before *CHRIST* 25. so that from this present Year of our BLESSED LORD 1739, it is 1764 Years old.

ODE XIII.

Ad LYDIAM.

Molestè fert, Telephum rivalem anteponi sibi à Lydia.

ORDO.

CUM tu, Lydia, Telephi,
Cervicem roseam cerea *, Telephi
Laudas brachia, væ, meum
Fervens difficili bile tumet jecur.
Tunc nec mens mihi, nec color
Certâ sede manent †: humor & in genas
Furtum labitur, arguens
Quàm lentis penitus macerer ignibus.
Uror, seu tibi candidos
Turparunt humeros immodicæ mero
Rixæ; sive puer furens
Impressit memorem dente labris notam.
Non, si me fatis audias,
Speres perpetuum, dulcia barbaræ
Lædentem oscula, quæ Venus
Quintâ parte sui nectaris imbuit.
Felices ter, & ampliùs,
Quos irrupta tenet copula; nec malis
Divulsus querimoniis,
Supremâ citiùs solvet amor die.

5 Lydia, cum tu laudas roseam cervicem Telephi, & cerea brachia Telephi, væ mihi, meum fervens jecur tumet difficili bile. Tunc nec mens, nec color, manet mihi certâ sede: & humor furtim labitur in genas, arguens quàm penitus macerer lentis ignibus. Uror, seu immodicæ rixæ, concitatæ mero, turparunt candidos humeros tibi; sive furens puer impressit memorem notam labris tuis dente, non, si fatis audias me, speres eum fere perpetuum, barbaræ lædentem dulcia oscula, quæ Venus imbuit quinta parte sui nectaris. O ter, & ampliùs felices, quos irrupta copula tenet: & quos nec amor divulsus malis querimoniis citiùs solvet supremo die.

* Lactea, Benthicus. † Manet, Benthicus. D.D.

ANNOTATIONS.

⁶ Quinta parte, with the fifth Part Lambinus reckons five Degrees of Love
1. *Aspectus*, the Sight of the Person loved.
2. *Collocutio*, Conversation. 3. *Tactus*, Handling, Touching. 4. *Osculum*, Kissing
5. *Concubitus*, Enjoyment.

⁷ Nectar, a pleasant Liquor, feigned by the Poets to be the Drink of the Gods. It is also taken for Wine, Honey, or any Liquor that is very delicious. The fifth Part, that is, the Quintessence of her Nectar, the finest of it.

The

The KEY.

HORACE here feigns himself to be grieved, or very much troubled that his Mistress *Lydia* should commend his Rival *Telephus* for the Beautifulneſs and Comelineſs of his Body, his Roſy Neck, ſoft, white or beautiful Arms; and to ſhew how earneſt he was, and how ſenſibly moved, he artfully twice repeats *Telephus's* Name. As a Man full of Jealouſy and Uneaſineſs, he breaks out with an Interjection of Grief, *Væ mihi*, woe's me, *meum fervens jecur*, my inflamed Liver, *tumet difficili bile*, ſwells with ſharp Bile; ſuch an Uneaſineſs as is hard to bear. And to convince her that he was in ſo bad a Condition, he ſays, *Tunc nec mens, nec color meus manent*. Then, when he was ſpeaking, neither his Mind, nor Colour continued in a fixed State, he was in great Anguiſh of Mind, his Anger and Jealouſy was ſo great, that it forced Tears from him againſt his will, and he pined away with the Flames of Love. Then he artfully goes on to diſſuade *Lydia* from loving *Telephus*, by his treating her not as became a true Lover; for inſtead of kiſſing her lovingly and civilly, he, like a mad Man, bit her Lips, and left the Marks of his Teeth behind him, he hurt her Lips and ſweet Mouth; all which were Signs of an hypocritical or falſe Lover, who would never prove conſtant and ſincere.

The Graces and Elegances of this ODE will appear, if we conſider how artfully the Poet here deſcribes a Man in the Paſſion of Jealouſy. *Fiſt*, Inwardly; by his Liver or Heart ſwelling with Anger

ODE XIV.

That a Civil War ought not to be rekindled.

O Ship, *tossed with the Civil Wars*, new Waves¹ of War will bring you back again into the Sea, in danger of your Safety; O what are you doing², thinking upon? Bravely, with all your might, ruſh to the Harbour³, the Mercy of *Augustus*.

Do

ANNOTATIONS.

¹ *New Waves*. The firſt Civil War broke out between *Julius Ceſar* and *Pompey the Great*; the ſecond, between *Augustus*, *Antony*, and the Murderers of *Ceſar*, *Brutus* and *Cassius*; the third, between *Augustus* and *Sexius Pompeius*.

² *What are you doing?* Now when *Antony* is declared an Enemy to his Country, and

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I rage, I
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Cold feeble
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THE KEY.

ger and Confusion of Mind, that he knew not where to fix his Thoughts. Secondly, Outwardly; by the seeing of his Mistress praise his Rival to his Face, by the Tears running down his Cheeks. And then coming to himself, and seeing his Folly, he ends most beautifully, *O ter & amplius felices, quos irrupta copula tenet*; O more than thrice happy they, whom an uninterrupted Conjunction links together. May they all have the same Fate with *Horace*, who prefer a Mistress to a Wife! *Horace* here of design says this, to warn and prevent others from following his Example.

The precise Time when this ODE was written, Authors are not agreed upon.

Mr. Creech has done this ODE well.

MR. CREECH.

When *Lydia* praises *Damon's* Charms,
His rosy Neck, and waxen Arms,
His Air, and rowling Eye;
My Mind scarce thinks on what it does,
My sickly Colour comes and goes;
I rage, I burn, I die.

I lose my former vital Grace,
And Tears steal softly down my Face,
Cold feeble Sweats begin;
Cold feeble Sweats that plainly show
How fierce the Flame, and yet how slow,
That melts my Soul within.

I rage to see thy Shoulder strain'd,
Or snowy Breast, by drunken Hand,
Too lovingly unkind;

Or when the ruffling am'rous Youth,
Hath prest thy Lips with eager Tooth,
And left a Mark behind:

Coy *Lydia*, all my Hopes are vain;
Still to endure the pleasant Pain

Of a surprizing Kiss,
Which *Venus* doth in *Nectar* steep,
And hang upon the balmy Lip,
To draw us on to Bliss.

Thrice happy they, that free from Strife,
Maintain a Love as long as Life;

Whose fixt and binding Vows
No intervening Jealousy,
No Fears and no Debates untie;
And Death alone can loose.

ODE XIV.

Non esse redintegrandum civile bellum.

ORDO.

O Navis, referent in mare te novi
Fluctus. ô quid agis? fortiter occupa
Portum.——

O Navis, conceussa ci-
vilibus bellis, novi
fluctus bellorum referent te
in mare, in periculum tue
salutis! O quid agis, ani-

mo agitas? fortiter, totis viribus, occupa, appelle, portum, clementiam Augusti.

ANNOTATIONS:

and Letters and Order given by the Senate
to the Murderers of *Cæsar* to restore pub-
lick Liberty; what is all this but kindling
and stirring up another bloody Civil War,
which may ruin the Roman Empire?

³ Bravely rush to the Harbour. The
only way of being saved, is to make your
Peace with *Augustus*.

Do not you see, that both your Sides are bare, destitute of a Bank of Rowers⁴, on this side Brutus, on that side Cassius being slain, and Sextus Pompeius, the Mast or Prop of the Commonwealth and Liberty, is wounded, has lost part of the Army by Shiptwreck, by the swift South-west Wind, and the Sail-yards, Auxiliary Troops, groan⁵, lie prostrate, and the Beams and Keel of the Ship, the Legions, the Strength of the Army, are scarce able to endure the impetuous Sea⁶, the stronger Army of Augustus, without Ropes⁷, Provisions, Subsidies, Freight-money, and Taxes which are the Sinews of War.

Now you have not untorn Sails, the Estates you had from your Fathers, by the Proscription of Augustus, are in the possession of Strangers, the Gods are not now propitious to you, whom you may invoke again when oppressed with so great Adversity: Although you are a Pontic Pine-Tree⁸, of a Family in Pontus, eminent with respect to others, as the Pine is above the other Trees in the Wood, and the Daughter of a noble Wood, of a most numerous Descent of noble Ancestors, boasts both of your noble Descent and Name of the Flacci, useless, not valued, at Rome.

The fearful Mariner now putteth no Confidence in painted Ships, Images of our Forefathers. Therefore take you care of your self, that you may not become a Mocking-stock to the Winds.

O Ship, who have been of late an anxious Care to me, because of our long Discords and Fatigues of War, now are my Desire and chief Care, lest new Commotions should arise, avoid the Seas flowing between the shining Islands of the Cyclades⁹, do not follow the Remains of a conquered Army with Cassius of Parma and Oenobarbus, going to Sextus Pompeius, sailing through the Cyclade Islands, safe enough to the Conqueror and his Fleet.

ANNOTATIONS.

⁴ Do not you see that both your Sides are bare? Do you not see Cassius killed? And your Army overthrown and routed at Philippi? and the Courage of the rest who are left alive quite sunk, by the flight of Sextus Pompeius, and the loss of the Army?

⁵ The Sail-yards groan. The Senators, and other great Men, who adhered to Sextus Pompeius, now since his Defeat, groan and are sunk, flying for Refuge, some to one Province, some to another.

⁶ The impetuous Sea. The Power and Fortune of Augustus manifestly prevailing.

⁷ Without Ropes. Wanting all Necessaries for carrying on the War.

⁸ A Pontic Pine-Tree. Ex familia Pontica, of a Family in Pontus, a Country in Asia the less, where Horace's Father was born.

⁹ Cyclades, Isles in the Ægean Sea, there are in number fifty-three, and are now called *Isle del Archipelago*.

—nonne vides, ut
 Nudum remigio latus,
 Et malus celeri faucius Africo,
 Antennæque gemant; ac sine funibus
 Vix durare carinæ
 Possint imperiosius
 Æquor? non tibi sunt integra lintea;
 Non Dî, quos iterum pressa voces malo.
 Quamvis Pontica pinus,
 Silvæ filia nobilis,
 Jactes & genus, & nomen inutile:
 Nil pictis timidus navita puppibus
 Fidit. tu, nisi ventis
 Debes ludibrium, cave.
 Nuper sollicitum quæ mihi tædium,
 Nunc desiderium, curaque non levis,
 Interfusa nitentes
 Vites æquora Cycladas.

Nonne vides, quod utrum-
 que latus sit nudum, desti-
 tutum, remigio, remigibus,
 5 hinc Bruto, inde Cassio in-
 terfectis, & Sextus Pom-
 peius, malus reipublicæ ac
 libertatis, faucius est, ami-
 sit partem exercitus nau-
 fragio, celeri Africo vento,
 10 antennæque, auxiliares co-
 piz, gemant, jacent pro-
 stratz, ac carinæ, legio-
 nes, robur exercitus, vix
 possint durare, perferre, im-
 periosius æquor, validiorem
 exercitum Augusti, sine fu-
 15 nibus, commeatibus, vecti-
 galibus, ac tributis, quæ
 sunt nervi bellorum? Jam
 non sunt tibi integra lintea,
 paternæ possessiones tuæ,
 proscriptione Augusti ces-
 20 serunt in alienam ditionem,
 alii non sunt potentes ami-

di tibi, quos in-voces iterum op-pressa tanto malo. Quamvis tu sis Pontica pinus, ex familia
 in Ponto eminente inter alias, ut pinus supereminet alias arbores in silvis, & filia nobilis
 Jactes, è stirpe numerosissima nobilium avorum, jactes & illustre genus tuum, & nomen
 Flaccorum inutile Romæ. Navita timidus nil fidit pictis puppibus, imaginibus avorum
 nostrorum. Ergo tu cave tibi, nisi debes ludibrium ventis. Tu, quæ fuisti nuper sollicitum tæ-
 edium mihi, ob diuturnitatem discordiarum ac militiæ labores, nunc es desiderium curaque non
 levis, ne novi tumultus oriantur, vites æquora fusa inter nitentes Cycladas, noli sequi reliquias
 picti exercitus cum Cassio Parmensi, & Oenobarbo, ad Sextum Pompeium tendentes per Cy-
 cladas, plus satis pervias victori.

The KEY.

HORACE, like all good Patriots, having seen his Country ruin-
 ed by three Civil Wars mentioned in the first Note on
 this ODE; and notwithstanding the chief Heads of those Parties
 were killed, proscribed, or banished their Native Country; yet such
 was the unwearied Ambition of those that were at home, and knew
 that the Treasury was exhausted, the Numbers of Romans reduced
 almost to one half of what they were before those Troubles came on;
 that they were still factious and ready to raise another Civil War, to
 ruin the Country entirely, and make them an easy Conquest to their
 enemies without, who were glad of the Civil Wars they had lately
 seen amongst them, and wanted only an Opportunity to shake off
 the Roman Yoke, and to conquer those who had conquered them.

Horace, that he might give offence to none of the Parties of his
 countrymen, writes this beautiful ODE, wherein, by way of a Pro-
 pædia, he addresseth himself to a Ship, as representing the whole
 body of the Roman People, calling the Civil War Mare, the Sea;
 Vol. I. F the

The KEY.

the Discords and Divisions, *Fluctus novi*, new Waves; Peace, or the Clemency of *Augustus*, *Portus*, the Harbour where he and all the Romans must look for Safety and Security. *Cassius*, who commanded the left Wing, being vanquished, his Army routed, and the Remains of them forced to fly, *latus nudum remigio*, the Side destitute of Oars. *Pompey* the Great cruelly beheaded by *Ptolemy* King of *Egypt*, *malus saucius Africo*, the Mast wounded by the South-west Wind. The Senators, and other chief Men of *Pompey's* Army, bemoaning their Fate, *antennæ gementes*, the Sail-yards groaning. A Treasury without Money, which is the Sinews of War, *Carina sine funibus*, a Ship without Ropes or Tackling. The Standards shattered, and Legions dispersed, and the Sails much damaged. And that they ought to be aware of, and avoid being imposed upon by those factious Men, who, prompted by Ambition, and under pretext of the Good and Safety of the Commonwealth, had nothing more at heart, than to make their own Interest or Advantage by fishing in troubled Waters; and, in hopes of getting Preferment and Power, disturbed the Peace, fomented Factions, and excited Divisions among the People.

To beware of all those Men, *Horace* makes his Father say to him, *Ergo tu cave tibi, nisi debes fieri ludibrium ventis*; therefore take you care of your self, that you be not a Sport to the Winds. Then he ends beautifully: *O mea navicula*, O my little Ship, *quæ nuper fuisi sollicitum tedium mihi*, who was of late years an anxious Care to me, *dum sedulo incumbēbam institutioni tuæ*, whilst I diligently look'd after your Education, *nunc es desiderium curaque non levis*, now you are my Desire and chief Care, *ut fugias æquora fusa inter nitentes Cycladas*, that you may avoid the Seas flowing between those Islands that appear at a distance, the *Cyclades*. The Hazards that he would run, if he joined to any other Party but that of *Augustus*, was as apparent to any thinking Man, as the Dangers that threaten Ships sailing in the *Ægean* Sea, from the Sands and Rocks of those Islands.

Messieurs *Le Fèvre* and *Dacier* have been at some pains to prove that this ODE is not *Allegorical*, but only *Historical*; and that *Horace* here only addresses himself to the Ship that carried him from *Philippi* to *Italy*, after the defeat of *Brutus*, which was to steer back the same Course with those who had accompanied him in the Voyage. For they not being received into Favour at Court, as *Horace* was, were forced to return, and to make the best of their way by Exile, that they might be out of the reach of *Augustus's* Resentment and Punishment; *Horace* accompanies this Ship, and his Friends that were to return in her, with his best Wishes and Prayers, as he had done that which was to carry *Virgil* to *Athens*, ODE iii. And that he might not displease *Augustus*, he names no Persons particularly.

The KEY.

Pompeius Varus was one of those intimate Friends of *Horace's*, who was obliged to return; to whom *Horace*, some time after, wrote upon the same Subject, Book II. ODE vii. *Te rursus in bellum resorbens unda fretis tulit æstuosis*. As for me, says *Horace*, I have found a Protector, have got my Peace made up, but you must again expose your self to the Mercy of the Sea, and find out the rest of your Friends. The Ship, say *Le Fèvre* and *Dacier*, that carried *Horace* from *Philippi* to *Italy*, was much shattered by the Tempest, near the Cape of *Palinurus*; and *Horace* saith as much himself, ODE iv. Book III. *Devota non extinxit arbor, nec Siculâ Palinurus undâ*; neither the wicked Tree that fell upon me could kill me, nor the Promontory *Palinurus* drown me in the *Sicilian* Sea.

Et malus saucius celeri Africo; and your Mast wounded, or broke with the quick-blowing South-west Wind. *Hugo Grotius* finds a great Conformity in this Expression of the Poet with that of the Prophet *Isaiah*, Chap. xxxiii. Ver. 23. *Thy Tacklings are loosed, they could not well strengthen their Mast, they could not spread the Sail*. Here the Prophet compares the Army of the *Assyrians* to a Ship.

Since not only *Grotius*, but also *Lambinus*, *Torrentius*, *Cruquius*, *Juvencius*, *Du Hamel*, *Des Prez*, and many other Commentators, take this ODE allegorically, and that *Quintilian* is of the same Opinion, I beg leave to differ from those learned Gentlemen *Le Fèvre* and *Dacier*. *Horace* might be in danger at *Palinurus* at another time, as well as that when he came from *Philippi*; his mentioning the unlucky Tree, and the *Sicilian* Sea, may have no regard to the Danger he was in, when he sailed from *Brutus's* Army, but to that of another Voyage.

This ODE was written in the Year of the City 722, of *Horace's* Age 29, before Christ 35; so that from this present Year 1739, it is 1744 Years old.

ODE XV.

The Prophecy of NEREUS¹ concerning the Destruction of TROY.

WHEN the treacherous Shepherd² carried by force through the Seas *Helen*³ a Stranger, in the *Trojan Ships*, *Nereus*, *Neptune*, hush'd the boisterous Winds into an unwelcome Calm, that he might foretel the cruel Fates of the *Trojans*.

5 You lead her home with a bad Fortune, saith he, whom Greece will demand back with a great Army, being themselves bound by Oath to break your Marriage, and the antient Kingdom of *Priamus*⁴. Alas! how great a Sweat is there upon the Horses,
10 how great upon the Men! How many Funerals do you stir up to the *Trojan Nation*!

Now *Pallas*⁵, the Goddess of Chastity, prepares her Helmet, and Breast-plate, and Chariot, and Cruelty of War. In vain, as depending on the Protection of *Venus*⁶ will you comb your
15 Hair, and give out pleasant Songs to Women upon the soft effeminate Harp. In vain will you endeavour to shun Spears, disagreeable to a Marriage-bed, and the Points of the *Cretan Darts*⁷, and *Ajax*⁸ swift in his pursuit after you. Yet, alas, too late shall
20 you bedew your adulterous Hair with Dust.

Will

ANNOTATIONS.

¹ *Nereus*, a God of the Sea, the Son of *Oceanus* and *Tethys*, and Father of the *Nereides*; *Orpheus* calls him the antientest of the Gods, whence by *Virgil* he is called *Grædæus*; *Nereus* is also sometimes taken for the Sea.

² The treacherous Shepherd, *Paris*, otherwise called *Alexander*, the Son of *Priamus* and *Hecuba*, King and Queen of *Troy*: When his Mother was with Child of him, she dreamed that she was to bring forth a burning Torch; it was expounded, that he should cause *Troy* to be burned, therefore he should have been killed; but his Mother sent him away to a Shepherd of *Ida*, where he lived a Shepherd's Life. Hence he is called *Dardanus Pastor*, the *Trojan Shepherd*, by *Tatius*, and here *infidus Pastor*, the treacherous Shepherd, because he broke the Laws of Hospitality, carrying away *Helen* by force. He fell in love with *Oe-*

none the Nymph, and had Children by her. Once upon a time there fell out a Controversy betwixt *Juno*, *Pallas*, and *Venus*, about a Golden Apple that the Goddesses *Discord* had given them at *Peleus's* Wedding, on which it was written, *Let it be given to the Fairest*: They could not agree among themselves, but every one thought herself the fairest. At last they made *Paris* Judge; and when he had seen them naked (but they offered him Bribes besides; *Venus*, that if he would judge it to her, he should have the most beautiful Woman in the World; *Juno* promised him a Kingdom; *Pallas*, the Excellency of Wisdom) he adjudged it to *Venus*. After this he came to be owned at Court, and after some time, pretending Business, he took ship for *Greece*, where he became acquainted with *Helen*, the famed Beauty of that Country, and, in the Absence of her Husband, carried

PAST
Ida
Ingrato
Vent
Nereus
Quam
Conjur
Et re
Eheu,
Sudor!
Genti!
Curru
Nequico
Pestes c
Imbelli
Nequ
Hastas,
Vitabis,
Ajacem
Crine
qui celerem

carried her
the Occasio
and setting
3 Helen,
most beauti
away at n
Brothers, C
again: the
King
fame of her
her.
4 Priamu
5 Pallas,
6 Venus,
7 Gnosfi
Gnosus is

ODE XV.

Vaticinium NEREI de Ruina TROJÆ.

ORDO.

PASTOR cùm traheret per freta navibus
Idæis Helenam perfidus hospitam :

Ingrato celeres obruit otio

Ventos, ut caneret fera

Nereus fata. Malâ ducis avi domum,

Quam multo repetet Græcia milite,

Conjurata tuas rumpere nuptias,

Et regnum Priami vetus.

Eheu, quantus equis, quantus adest viris

Sudor ! quanta moves funera Dardanæ

Genti ! jam galeam Pallas & ægida

Currusque & rabiem parat.

Nequicquam, Veneris præsidio ferox,

Pectus cæsariem ; grataque feminis

Imbelli citharâ carmina divides :

Nequicquam thalamo graves

Hastas, & calami spicula Gnosii

Vitabis, strepitumque, & celerem sequi

Ajacem : tamen, heu, serus adulteros

Crines pulvere collines.

sequi celerem Ajacem. Tamen, heu, serus collines adulteros crines pulvere.

CUM perfidus pastor,
Paris, traheret per
freta Helenam hospitam,
Idæis navibus, Nereus,
Neptunus, obruit celeres
5 ventos ingrato otio, ut ca-
neret fera fata Trojano-
rum. Ducis eam domum
malâ avi, quam Græcia
repetet multo milite, conju-
rata rumpere nuptias tuas,
Et vetus regnum Priami.
10 Eheu, quantus sudor inest
equis, quantus viris ! Quan-
ta funera moves Dardanæ
genti ! Jam Pallas, Dea
castitatis, parat galeam, &
ægida, currusque, & ra-
biem belli. Nequicquam fe-
15 rox, præsidio Veneris, pec-
tus cæsariem, dividesque
carmina grata feminis im-
belli citharâ. Nequicquam
vitabis hastas graves tha-
lamo, & spicula Gnosii ca-
20 lami, strepitumque, & se-
qui celerem Ajacem.

ANNOTATIONS.

carried her home with him ; which proved
the Occasion of making good the Dream,
and setting all Troy in flames.

³ Helen, Jupiter's Daughter by Leda, the
most beautiful Woman in the World, stolen
away at nine Years old by Theseus ; but her
Brothers, Castor and Pollux, recovered her
again : she was afterwards married to Mene-
laus King of Lacedæmon. Paris upon the
Fame of her Beauty, went into Greece to see
her.

⁴ Priamus, see Ode x.

⁵ Pallas, see Ode vii.

⁶ Venus, see Ode ii.

⁷ Gnosii calami, Cretan Darts or Reeds.

Gnosus is a Town in the Island of Crete,

whose Inhabitants were dexterous in shooting
with the Bow and Arrow.

⁸ Ajax, a valiant Warriour in the Gre-
cian Army, which encamped against Troy,
Telamon's Son by Hefione, the strongest Greek,
next Achilles : He being enraged at the De-
cree of the Grecian Princes, that the Ar-
mour of Ulysses should be given to Achilles,
became melancholy mad, and fell upon
Flocks of Sheep, and at last, with that
Sword which Hector had given him, slew
himself. There was another Ajax King of
the Locrenses in Greece, Son to Oileus ; he
was struck with Thunder in his return
homeward from Troy, by Pallas, for having
ravished Cassandra in her Temple, after the
taking of Troy.

Will you not see *Ulysses*⁹ the Son of *Laertes*, will you not see *Nestor*¹⁰ of *Pilos*, the Destruction of your Nation? *Teucer*¹¹ of *Salamis*, and *Sthenelus*¹² skilful in fighting, or if there be need
 25 of commanding the Cavalry, a ready Driver, and being courageous prefs upon you. You will also feel the Rage of *Meriones*¹³, behold the cruel *Diomedes*¹⁴ the Son of *Tydeus*, superior to his Father, rageth to find you out: Whom you effeminate, like a Hart
 30 unmindful of its Pasture, and quite out of breath, will fly from the Wolf, seen in the other Part of the Valley: You did not promise this to your *Helen*. The angry Navy of *Achilles* will put off the fatal Day from *Troy* and the *Trojan* Matrons; but after
 35 certain Years the *Grecian* Fire will burn the *Trojan* Houses.

ANNOTATIONS.

⁹ *Ulysses*, the Son of *Laertes* and *Anticlea*, and Husband to *Penelope*, an eloquent and subtil Prince of *Greece*, Lord of the Isles *Ithaca*, *Dulichium*, &c. who after the Seige of *Troy* was driven into many Dangers, and put upon several Adventures for the space of ten Years, before he could arrive at his own Country.

¹⁰ *Nestor*, one that lived almost three hundred Years: He was the Son of *Neleus* and *Chloris*, King and Queen of *Pilos*, bred

up in Arms from his Childhood. In his Youth he was one of those, who fought the *Centaurs* at *Pirithous's* Wedding, and in his old Age went with fifty Ships to the *Trojan* War. *Agamemnon* said, of him, that if he had but ten such Counsellors as *Nestor* was, he doubted not, but that in a short time he should vanquish *Troy*; for besides his Wisdom gotten by many Years Experience, he was so eloquent, that *Homer* saith, His Discourse

THE KEY.

MANY are of opinion, that *Horace* wrote this ODE to *Mark Antony*, when he was ensnared with the Love of *Cleopatra*, warning him to forbear, by the Example of *Paris*, not to be intangled in unlawful Embraces, especially as he was at the same time married to *Augustus's* Sister. Besides this, *Horace* might have another Design in writing this, for having in the preceding ODE used a beautiful Allegory, to persuade his Countrymen to lay aside their Factions and Divisions, which if they ended in another Civil War, would ruin the *Roman* Nation; he falls upon the Subject of this ODE, shewing, that had *Hecuba* taken warning from the Interpretation of her Dream, and destroyed *Paris*, *Troy* would never have been burnt: If you, my Countrymen, continue, says *Horace*, obstinate, and will not be advised to lay aside your Divisions, and be at Unity among yourselves, your Country will either be ruined, or you will provoke *Augustus* to cut you off, as the *Grecian* Princes did the *Trojans*.

Torrentius says, that he saw an antient Manuscript, which gave this ODE this Title, *Ad Alexandrum Paridem*. *Nereus*, when *Paris* was taking Ship to sail for *Greece*, prophesied that the bringing of *Helena* would be the Ruin of *Troy*.

As

Non Lærtiaden, exitium tuæ
Gentis, non Pylum Nestora respicis?
Urgent impavidi te Salaminus
Teucerque, & Sthenelus sciens
Pugnæ; siue opus est imperitare equis,
Non auriga piger. Merionen quoque
Nosces. ecce furit te reperire atrox

Tydidēs melior patre:
Quem tu, cervus uti vallis in alterâ
Visum parte lupum graminis immemor
Sublimi fugies mollis anhelitu,

Non hoc pollicitus tuæ.
Iracunda diem proferet Ilio,
Matronisque Phrygum, classis Achillei.
Post certas hiemes urit Achaicus
Ignis Iliacas domos.

Non respicis Lærtiaden,
nonne Pylum Nestora, exitium tuæ gentis? Salaminus, Teucer, & Sthenelus sciens pugnae, siue opus est imperitare equis, non piger auriga, parvidi urgent te. Nosces quoque Merionem. Ecce atrox Tydides, melior patre, furit reperire te: quem tu, uti mollis cervus, immemor graminis, & sublimi anhelitu fugies lupum visum in alterâ parte vallis: non pollicitus es hoc tuæ Helenæ. Iracunda classis Achillei proferet diem fatalem Ilio, matronisque Phrygum, at post certas hiemes Achaicus ignis uret Iliacas domos.

ANNOTATIONS.

¹⁰ *curse was sweeter than Honey.* He is said to have lived three Ages of Man, whence he is called *Triseclī senex* by *Nævius* apud *Gellium*. And *Horace* gives him the Epithet of *Ter ævo functus*.

¹¹ *Teucer*, see Ode vii.

¹² *Sthenelus*, the Son of *Copaneus*; and *Eandne*, one of the Greek Captains that was at *Troy*, and was also shut up in the wooden Horse.

¹³ *Meriones*, a brave Captain, who went out of *Crete* to the Siege of *Troy*.

¹⁴ *Diomedes*, King of *Ætolia*, the Son of *Tydeus* and *Deipyle*, one of the Grecian Worthies in the Trojan Wars; at his return from *Troy* he was ashamed to go home, by reason of the lewd Carriage of his Wife *Ægiale*, but went into *Apulia* in *Italy*, and there shared the Kingdom with *Daunus*, and built some Towns. From his Father he is called *Tydides*; from his Country *Ætolius heros*, by *Ovid*; and *Calydonius heros*, by *Statius*.

THE KEY.

As he is not an eloquent *Orator*, who is ever declaiming upon the same Subject, nor a good Musician, who is always harping upon the same String; so *Horace* having, by the bad Condition of the Ship unable to put to Sea again, in the preceding ODE, set forth, to what a weak Condition the Civil Wars had brought the Commonwealth, he here as a further Caution produces an Example which frequently has a greater Influence upon the Minds of Men, to convince them that they are in the wrong, than Precept, as he says, *Epist. ii. Book I.* addressed to *Lollius* upon the same Subject as this ODE, the miserable Fate of *Troy*:

Quicquid delirant reges, plectuntur Achivi.

Whatever Faults Princes and great Men are guilty of, the poor innocent Subjects suffer for it. How many thousand *Romans* suffered in the Civil Wars, who had no hand in their Divisions, but only as they

The KEY.

they were blindfoldly led on by the fair Pretences of the Heads of these Divisions? In all probability I may venture to say, that had *Pompey* the Great got the better of *Julius Cæsar*, or *Brutus*, *Cassius*, and *Antony*, the Victory over *Augustus*, the Romans would have been greater Losers by the Change. What could they expect from *Antony*, a Man who had put away his own Wife, *Augustus's* Sister, and took *Cleopatra*, a Woman whom he knew to be infamous, who had borne a Son to *Julius Cæsar* before? But to return to the Subject of the ODE: *Paris*, after he brought the Queen of *Lacedæmon* away, did not set sail for *Troy* (*Priamus*, upon the Prophecy of *Nereus*, and hearing of his Son's base Action, did not approve of it) but for *Sidon* in *Phœnicia*, and from that to *Egypt*, and several other Countries, till his Friends at last prevailed with *Priamus* and *Hecuba* to receive *Helen* and him, who no sooner landed with her at *Troy*, than *Cassandra*, *Priamus's* Daughter, a Prophetess, foretold that it would prove the Destruction of *Troy*; the poor Prophetess suffered herself by it, for *Ajax*, the Son of *Oileus*, ravished her in the Temple, and the Ravisher was struck with Thunder in his return home from *Troy*. *Polyxena*, the beautiful Daughter of *Priamus*, with whom,

ODE XVI.

He sings a *Recantation Song*¹. For he asks pardon of a Maid, whom he had injured with *Iambicks*, and lays the blame upon *Passion*, the unbridled force whereof he describes.

O Daughter, more beautiful, than your Mother, although she was very beautiful, you shall prescribe what bounds² you please to my reproachful *Iambicks*³, whether you are willing to destroy them by Fire⁴, or the *Adriatick* Sea.

Neither

ANNOTATIONS.

¹ *Palinodia*, a Recantation, from *πάλιν*, again, and *ᾠδὴ*, canto, I sing; that is, an unsaying of that which one hath spoken or written. *Torrentius* and *Dacier* say, that they saw in two ancient Manuscripts this Title of this Ode: *Palinodia Gratidiæ ad Tyndaridem*; which should have been thus: *Palinodia ad Tyndaridem Gratidiæ*;

a Recantation to *Tyndaris* the Daughter of *Gratidia*.

² What bounds you please. *Quem criminis cunque*, for *quemcunque*, by the Figure *Timetis*, by which the Parts of compound Words are divided, and one or more Words put between the Parts so divided very frequent in *Horace*, as Ode ix. *Quem* *fur*

whom.
Life by
Tomb
but for
the Gr
sworn
under A
dors to
the Fath
were en
Du K
partial a
it. TH
the Pur
may be
for if
Kingdo
This
Age 36
it is 17

Canit
rat
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Qu
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fers diern
Fortune w
Lamb
two Syllab
ong; as d
a Invectiv

The KEY.

whom, at first fight, *Achilles* was so madly in love, that he lost his Life by it; and she, when *Troy* was taken, was sacrificed at the Tomb of *Achilles*. Had *Priamus* never countenanced his Son, but for ever have excluded him his Dominions, in all probability the *Grecian* Princes would never have laid Siege to *Troy*, nor have sworn that they would go to *Phrygia*, and never return till *Troy* was under Ashes. But when they had tried fair Means, and sent Ambassadors to demand her to be sent back, and were denied; when they saw the Father and Mother countenance such a base Action, their Honours were engaged to punish such an Affront put upon their Country.

Du Hamel passes by this ODE altogether, but I appeal to all impartial and unprejudiced Men, if there be any thing of Obscenity in it. The best way to persuade Men who are in the wrong, is to shew the Punishments others have suffered, that by the Terror of it they may be reclaimed. And that is all that *Horace* in this ODE designs; for if *Troy* suffered for the fault of one Man, how much may a Kingdom or Commonwealth suffer for the Faults of many?

This ODE was written in the Year of the City 723, of *Horace's* Age 36, before CHRIST 28. So that from this present Year 1739, it is 1767 Years old.

O D E XVI.

Canit Palinodiam. Nam veniam petit à puella, quam læserat Iambis, transfertque culpam in iram, cujus vim indomitam describit.

O R D O.

O Matre pulchrâ filia pulchrior,
Quem criminosis cunque voles modum
Pones iambis; five flammâ,
Sive mari libet Adriano.

O *Filia, pulchrior matre tuâ quantumvis pulchrâ, pones modum quemcunque voles meis iambis criminosis, sive libet tibi eos abolere flammâ, sive Adriano mari.*

A N N O T A T I O N S.

diem dierum cumque dabit; whatever Day Fortune will give.

³ *Iambus* is a Poetick Foot or Measure of two Syllables, the first short and the other long; as *doce*. *Iambic Versè* was chiefly used in *Invectives* against others.

⁴ *Whether you are pleased to put them to the Flames, or cast them into the Adriatic Sea. The Antients used to throw or commit to Flames or Water, that which they much disliked.*

⁵ *Dindymus,*

5 Neither *Dindymene*⁵, *Cybele*, nor *Apollo*⁶ the *Pythian*, who dwelt in *Pytho*, a City of *Phocis*, nor *Bacchus*⁷ does raise such Commotions in the Minds of his Priests, in the holy Places of the Temple, nor the *Corybantes*⁸, the Priests of *Bacchus*, even though they strike with redoubled Strokes the loud-sounding Cymbals of Brass, as the Resentments of Lovers do, which nei-
 10 ther a *Noric Sword*⁹, two-edged, nor a shipwrecking Sea, nor a violent Fire, nor *Jupiter* himself throwing his *Thunderbolts* with a terrible Noise doth terrify.

It is reported that *Prometheus*¹⁰ was forced to add a part cut out of every kind of living Creatures to the first Clay, out of which Man was made, to have placed in our Breasts the Rage of
 15 a furious Lion.

Passion overthrew *Thyestes*¹¹ with a great Destruction, and was the chief Cause to lofty Cities, of their utter Ruin, and that the insolent Army applied the hostile Plough to the Walls, plowed up
 20 the very Foundations.

Moderate therefore your angry Mind. Passions also had too great a sway over me unwary Youth, and forced me against my will to swift *Iambics*, to write them against you.

25 Now I desire to change my bitter Invectives into milder Strains, provided you become a Friend to me, and restore Courage to me, upon recanting those hasty Reproaches which inadvertently fell from me.

ANNOTATIONS.

⁵ *Dindymus*, an high Hill in *Pbrygia*, so called because it had two Tops; the *Cybele* that performed the holy Rites there, was called *Dindymene*, where she, with other Priestesses, being enraged, cut themselves.

⁶ *Apollo*, see Ode vii.

⁷ *Bacchus*, see Ode xii.

⁸ *Corybantes*, *Cybele's* Priestesses, so called from one *Corybantis*, one of her first Attendants; and hereupon Cymbals are frequently called, *Æra Corybantia*. As they danced about the Streets they begged Money of the People, whence they were call-

ed *Matragyrtae*, from *Mater*, Mother, and *Agyrtes*, a Juggler; because *Cybele* was the Mother of the Gods. They first inhabited Mount *Ida* in *Pbrygia*, here stiled *Idæi dactyli*; from *Ida* they went to *Grece*, where they nursed up and waited on the Infant *Jupiter*.

⁹ *Noricus ensis*, a *Noric Sword*. *Noricum* was a Country in *Dalmatia*, now called *Spalato*, where the best Swords were made, and there the best Iron was found for making them.

¹⁰ *Prometheus*, the Son of *Lapetus*, the Father of *Deucalion*. He first made Man

THE KEY.

THE more sincere, just, and wise any Man is, the more easily is he disposed to observe narrowly his own Actions, and confess his Faults, which not only the Knowledge and Intention of the Committer, but also the Quality of the Person against whom they are committed, do often much aggravate. It has been asserted by several, and is certainly true, that the best way to please the Female Sex, is to make them pleased with themselves; that is, to praise

Non Dindymene, non adytis quatit
Mentem sacerdotum incolæ Pythius,
Non Liber æquæ; non acuta
Sic geminat Corybantes æra,
Tristes ut iræ: quas neque Noricus
Deterret ensis, nec mare naufragum
Nec sævus ignis, nec tremendo
Jupiter ipse ruens tumultu.
Fertur Prometheus addere principi
Limo coactus particulam undique
Defectam, & infani leonis
Vim stomacho apposuisse nostro.
Thyesten exitio gravi
Travere; & altis urbibus ultimæ
Stetere causæ cur perirent
Funditus, imprimeretque muris
Hostile aratrum exercitus insolens.
Compesce mentem. me quoque pectoris
Tentavit in dulci juventâ
Fervor, & in celeres iambos
Misit furentem: nunc ego mitibus
Mutare quæro tristitia; dum mihi
Fias recantatis amica
Opprobriis, animumque reddas.

5 Non Dindymene, Cybele,
non Apollo incolæ Pythius,
incolens Pytho urbem Pho-
cidis, non Liber, Bacchus,
quatit æquæ mentem suo-
rum sacerdotum in adytis,
nec Corybantes, sacerdotes
10 Bacchi, vel si geminant,
feriant geminatis ictibus,
æra acuta, edentia acutum
sonum, ut tristes iræ fa-
ciunt, quas neque Noricus
ensis, anceps, nec mare
15 naufragum, nec sævus ig-
nis incendiorum, nec Jupi-
ter ipse ruens suo fulmine
cum tumultu, fragore, tre-
mendo deterret. Fertur Pro-
metheus coactus fuisse ad-
dere particulam defectam
20 undique, ex quovis genere
animalium, principi limo,
ex quo primus homo factus
est, apposuisse nostro stoma-
cho vim infani leonis. Iræ
prostravere Thyesten gra-
vi exitio, & stetere causæ
25 ultimæ altis urbibus, cur
perirent funditus, & cur
insolens exercitus imprime-
ret hostile aratrum muris.
Compesce igitur iratam men-

Fervor pectoris tentavit me quoque in dulci juventâ, & immisit me furentem in celeres
ambages, invitum scribere in te. Nunc ego quæro mutare tristitia mitibus, dum fias amica mihi,
recantatisque animum mihi, recantatis opprobriis, quæ exciderunt mihi.

ANNOTATIONS.

Clay or Earth, whose Wit Minerva ad-
orning, promised him any thing in Hea-
ven, that he wanted to perfect his Work;
coming hither, and seeing that all things
were animated by heavenly Fire, having a
Furula in his Hand, put it to the Cha-
wheel of the Sun, and that being kin-
dled, he brought Fire to the Earth, and
therewith Life and Soul into his Man,
which he made of Clay: but Jupiter be-
ing angry, first sent Pandora, the Wife of
his Brother Epimetheus, with a Box to her
Hand, which after he had opened, there
came out thence sundry sorts of Diseases.

Afterwards he ordered Prometheus to be
chained to Mount Caucasus, and an Eagle
to be clapt to his Liver, which grew up a-
gain as fast as it was eaten, to keep him in
continual Pain.

11 Thyestes, the Son of Pelops and Hip-
podamia; he was Brother of Atreus, whose
Wife by him having been debauched, A-
treus to requite him, slew his Son, and in-
vited Thyestes to Dinner; for which Crime
the Sun, lest he should be polluted, turned
back his Course. The two Brothers after
this killed one another.

THE KEY.

See every thing that is praise-worthy about them, whether they
are endowed with these Perfections, or not; because, being gene-
rally Admirers of themselves, they will believe it. Since this is the
Cause, it is also the Cause, why they are sooner displeased at an Af-
front given, and readier to resent it, than the other Sex.

Horace

The KEY.

Horace had made some *Iambicks*, or reflecting Verses, speaking ill of *Tyndaris* the Daughter of *Gratidia*; but willing to return into favour with her, whom he formerly admired, and greatly loved; he here first confesses, that he had been guilty of a great Fault: To extenuate which, and to regain her Favour, he wrote this ODE.

Some of the Commentators say, that his *Iambicks* began, *O Filia turpior matre tuâ, quantumvis turpis*; O Daughter more deformed than your Mother, although she is also not very handsome. So that he makes his Recantation bear an equal Proportion to her Commendation, as the *Iambicks* had to her Defamation or Dispraise. And for a further clearing or excusing of himself, he says, *secondly*, that what he had writ, was not done out of Contempt, but out of Passion, which was of itself so great, that neither the Fullness of the Spirit, that Pitch of *Enthusiasm*, with which the *Cybele* in the Mountain *Dindymene* was possessed, nor that of the Priests of *Apollo* at *Delphos*, nor of the *Corybantes*, the Priests of *Bacchus*, was equal to his, which was occasioned by seeing himself despised by her, and another preferred to him; which Passion he here calls *tristes iræ*, from the Effects of it, which it produces in Lovers. And to shew the Greatness of this Passion, he proceeds farther, and says, that those who are ruled by it, fear neither a *Noric* Sword, Shipwreck, nor *Jupiter's* Thunderbolts. Then he offers a powerful Argument, why she ought to pardon and forgive him: There is, says *Horace*, something in our original Frame and Constitution, which may serve as an Apology for the Vehemence of this Passion. It is reported, that *Pro-*
metheus

O D E XVII.

He invites *Tyndaris* to his Country-Seat, shewing the Pleasantness and Conveniencies of it.

NImble-footed *Faunus*², God of the Shepherds, often takes in exchange the pleasant Mountain *Lucretilis*³ for *Lycæus*⁴ (out of the Mountain *Lycæus* he moves to *Lucretilis*;) and always keeps off the scorching Heat, and Winds that blow up Rain, from my Goats.

A N N O T A T I O N S.

¹ *Tyndaris*, see the preceding Ode.

² *Faunus*, see Ode iv.

³ *Lucretilis*, a Mountain in the Country of the *Sabines*, not far from *Rome*, where *Horace* had a Country-House. *Mutat Lucretilem Lycæo*, by the Figure *Hyper-*

baton, which puts that first which should be last, for *Mutat Lycæum Lucretilem*, he interchanges *Lycæus* for *Lucretilis*.

⁴ *Lycæus*, a Mountain in *Arcadia*, sacred to *Faunus*, who is the same with *Pan*. So *Virgil*, *Eclog. ii. Pan primus calamus*

The KEY.

metheus was obliged to add to the original Clay, out of which Man was formed, a Part taken from every Animal or living Creature, and to have placed in our Breast (for *Stomachus* signifies *Pectus* here) the Rage of a furious Lion. This being the Case, I hope that one of your Judgment and Clemency, O *Tyndaris*, will pardon me.

He goes on still farther to lay before her the sad Effects of this Passion, bringing in the Story of *Thyestes*, who having debauched the Wife of his Brother *Atreus*, *Atreus* was driven to that height of Passion, that he killed his own Son, and served him up at Dinner to *Thyestes*, whom he had invited to his House; such a Crime this Passion drove him to, that the Sun would not behold it, but turned back his Course.

He shews moreover, that Passion hath been the Cause of the Ruin of many flourishing Cities. Since then you see the Greatness and Cruelty of this Passion, pardon me.

What time this ODE was written is not certainly agreed on, but we have reason to think it was in his youthful Years, by the *dulci ventâ* spoke of at the end. Why it came to be placed here, we may probably conjecture from this: That *Horace* having in the Odes immediately going before, exhorted his Countrymen to Unity and Concord, to lay aside their Party-Divisions, by the sad Example the ship was in, by *Troy's* not taking warning by the Prophecy of *Nereus*: so as I did, saith he, when I was a young Man, confess your Faults, lay aside Parties, come in to *Augustus*, and exert yourselves for the good of your Country.

O D E XVII.

*Invitat Tyndaridem ad Villam suam, ostentans amœnitatem
& commoda ejus.*

O R D O.

ELOX amœnum sæpe Lucretilem
Mutat Lycæo Faunus, & igneam
Defendit æstatem capellis
Usque meis, pluviosque ventos.

V Elox Faunus, Deus
pastorum, sæpe mu-
tat amœnum montem Lu-
cretilem cum Lycæo; è Ly-
cæo monte migrat in Lu-
cretilem; & usque defen-

dit igneam æstatem, pluviosque ventos, à meis capellis.

A N N O T A T I O N S.

conjungere plures insituit: Pan curat oves Winds. The South Wind, especially in the
que magistros. Pan, who first taught Autumn, in Italy, is very hurtful to all kind
to conjoin our Reeds, Pan, who protects of Cattle and Beasts. So *Virgil*, Eclog. vii. 47.
sheep and their Masters. uses the Word *defendo*: *Solstitium pecori de-*
Keeps off the scorching Heat and rainy *defendit.*

- 5 *Those* Wives of the rank smelling He-Goat, straggling without hazard, *securely*, through the Wood, safely seek the Strawberry Leaves, *Shrubs*, lying hid, and Thyme⁶: nor are they afraid of the green speckled Serpents, nor do the young Goats⁷ (fear) the *Martian Wolves*⁸, of the Wood of Marsus.
- 10 However, O Tyndaris, the Valleys and smooth Rocks of the Town of Ustica declining, *built upon the Declivity of the Mountain*, resound with the charming Pipe of Faunus. The Gods defend me, *I am under the Protection of the Gods*; my Respect to the Gods above and Superiors below, and Poems, delight the Gods *they love both the one and the other*.
- 15 From this Place, in my little Country-Seat, a rich Plenty of rural Honours, *Flowers and Fruits*, will flow to you abundantly out of the inexhaustible Horn of Fortune⁹; here you will shun the sultry Heat of the Dog-star, in the remote shelving Valley, and you will sing *Penelope*¹⁰, and the charming skinned, smooth as Glass
- 20 *Circe*¹¹, striving for one Man, *for the same Ulysses*, upon a Teian Harp of Anacreon, born in Teia. Here you shall drink under the Sun-Shade Cups of harmless *Lesbian Wine*¹², and *Thyonian Bacchus*, the Son of Semele¹³, shall not mix Bottles with Mars¹⁴ *he shall not arm the Guests into a Battle*.
- 25 Nor you, though suspected, fear jealous Cyrus¹⁵, that he can

A N N O T A T I O N S.

⁶ *Querunt arbutos frutices latentes & thyma*. Seek the Strawberry Leaves, *Shrubs*, lying hid, and Thyme. That the Goats love this kind of Food, *Virgil* tells us, *Georg. iii. v. 300. Jubeo frondentia capris arbusta sufficere*, I prescribe Strawberry Leaves as proper for the Goats.

⁷ *Haedilia*, from *Haedile*, is, signifies a Stable, wherein Kids are kept. Here it is taken *Synecdochically*, for the Kids themselves.

⁸ *Martian Wolves*, of the Wood of Marsus, or so called because they were consecrated to Mars.

⁹ Out of the inexhaustible Horn of Fortune. *Abelous* is a famous River of *Epyre* in *Greece*, rising from Mount *Pindus*, and dividing *Aetolia* from *Acarnania*. The Poets Story of him is this: That he was the Son of *Oceanus* and *Tethys*, and being engaged in Duel with *Hercules* for *Deianira* the King of *Caledonia*'s Daughter, and finding he had the worst of it, he changed himself first into a Serpent, then into a Bull, whose Horns *Hercules* broke off, and gave one of them to Plenty, the Companion of Fortune. At last being quite beaten, he turned himself into a River of his own Name. The Meaning of the Fiction is

this: As a great River, he is said to be the Son of the Ocean; for his Turnings and Windings, likened to a Serpent; for Roaring, to a Bull. His two Horns note his dividing his Stream into two Branches. *Hercules* broke his Horns, by beating and damming up his Waters, that they might not overflow and spoil the Country any more, and by this means procured Plenty to the People.

¹⁰ *Penelope*, the Daughter of *Lerchus*, the Wife of *Ulysses*, a Woman of rare Constancy: Her Husband, when they were newly married, went to *Troy*, where he was ten Years, and ten Years more he was wandering from his own home; in which time she would by no means violate her Faith given in Marriage; and when it was reported that her Husband was dead, her Parents could not persuade her to marry: Many Nobles came to court her, were ready to take her by force, but she craved patience till a Web of Cloth she had in hand to weave was finished; and to beguile them, she in the night undid the Web which she did in the day; whence the verb, *Penelopes telam texere*, to do and undo. At last her Husband *Ulysses*

Impunè tutum * per nemus arbutos
Quærunt latentes & thyma devixæ

Olentis uxores mariti :

Nec virides metuunt colubros †,
Nec Martiales hædilia ‡ lupos ;
Utcunque dolci, Tyndari, fistulâ
Valles, & Usticæ cubantis
Lævia personuere saxa.

Di me tuentur : Dis pietas mea
Et musa cordi est. hinc tibi copia
Manabit ad plenum benigno
Ruris honorum opulenta cornu.

Hic in reductâ valle Caniculæ
Vitabis æstus, & fide Teïa

Dices laborantes in uno

Penelopen vitreamque Circen.

Hic innocentis pocula Lesbii

Duces sub umbrâ : nec Semeleius

Cum Marte confundet Thyoneus

Prælia ; nec metuens protervum

Suspecta Cyrum, ne malè dispari

Hic duces, potabis, sub umbrâ pocula vini Lesbii innocentis, & Thyoneus, Bacchus, Semeleius
Semeles, non confundet prælia cum Marte, non armabit convivas in prælium. Nec tu,
suspecta, metues protervum Cyrum ;

* Totum, Benteius. † Colubras, Bentl. ‡ Hæduleæ, Bentl.

5 Hæ uxores olentis mariti,
devixæ impune per tutum
nemus quærunt arbutos fru-
tices latentes, & thyma :
nec metuunt virides colu-
bros, nec hædilia metuunt
lupos Martiales, silvæ Mar-
10 tiæ. Utcunque, O Tynda-
ri, valles & lævia saxa
Usticæ cubantis, positæ in
clivo montis, personuere
dulci fistula Fauni. Di
tuentur me, sum in tutela
Deorum ; mea pietas &
15 musa est cordi Diis, amant
meam pietatem & mea
carmina. Hinc, in mea
villula, opulenta copia bo-
norum ruris, florum ac
fructuum, manabit tibi ad
20 plenum benigno cornu for-
tune. Hic vitabis æstus
caniculæ in reductâ, semo-
tâ, valle, & dices Penelo-
pen, & vitream Circen la-
borantes in uno viro, prop-
ter eundem Ulyssæm, fide
25 Teïa, cithara Anacreontis.

ANNOTATIONS.

come, and slew all those *Ruffians* who had
doubled his Wife and House.

11 *Circe*, the Daughter of *Sol*, and Nymph
Perse ; she was a Sorceress, and skillful
in the Nature of Herbs ; she poisoned her
husband King of the *Scythians* ; and be-
cause for her Cruelty expelled the Kingdom,
went into *Italy*, and there dwelt in an
island, whither *Ulysses* and his Compa-
nions were driven, whom she turned with
her enchanted Cup into Swine : At last,
on Entreaty, she restored them again to
their former Shapes ; she bare him a Son
called *Telegonus*. By *Circe* is to be under-
stood sensual Pleasure, which bewitches
men, and turns them into Beasts.

Vini Lesbii, of Lesbian Wine. *Lesbos*
an Island in the *Ægean* Sea, on the *Asian*
Coast, now called *Mælin*, from *Metelene*,
which was its chief City ; it is computed to
be one hundred and thirty Miles in compas,
and produces good Wine.

Semeleius. *Semele*, the Daughter of
the King of *Thebes*, and Mother of *Bacchus*
Jupiter.

14 *Marte*, with *Mars*, see Ode ii.

15 *Jealous Cyrus*. *Cruquius* says, *Di-
versos mores diversa studia sequuntur* ; Per-
sons of different Inclinations have different
Manners and Designs. Fire and Water can
never agree. *Cyrus* was quite of a contrary
Temper to *Tyndaris*. But the great *Cyrus*
was the Son of *Cambyzes* by *Mandane*, the
Daughter of *Astyages*. This *Astyages* King
of the *Medes*, being informed by the Sooth-
sayers, that of his Daughter *Mandane*
should be born a Son, who should over-rule
Asia, and drive him from his Kingdom,
married her to one *Cambyzes*, a mean Man
among the *Persians*, purposing by that
means to avoid the Prophecy : yet fearing
the worst, as soon as *Cyrus* was born of her,
he gave him to *Harpagus* to be slain ; but
he fearing the future Displeasure of *Man-
dane*, when she should be Queen, did not
slay the Child, but gave him to a Shep-
herd, by whom he was brought up, till at
last he made good the Prophecy of the Sooth-
sayers. He first united the Kingdom of the
Medes

25 lay on his immodest Hands, no Match for you, neither in Strength nor Manners, nor can he break the Crown (Garland at the Feast) on your Head, and tear your innocent Garment like a Ruffian.

ANNOTATIONS.

Medes and Persians, overthrew the *Lydians*, of whom *Craesus* was King; took *Babylon*, and was the first Emperor of the *Persian* Monarchy, which continued 207 Years, till *Alexander the Great*. This is that *Cyrus*, whose Name and Power was foretold by *Isaiab*, ch. xlv. v. 1. a hundred Years before he was born. He was a Man admired for his Personage, Bravery, Wisdom, and Liberality, but especially for his

The KEY.

HORACE, in the preceding ODE, having made a Recantation of his *Iambicks*, which he wrote against *Tyndaris*, hearing that *Cyrus* her present Gallant, his Rival, had affronted her at a Feast, cut her Garland or Crown of Flowers she had on her Head, and tore her Garments, when she was at the Entertainment, took hold of this Opportunity to write this ODE, where he elegantly begins, and invites her to his Country-Seat, telling her that he was the Favourite of *Fortune*, an Argument that he very well knew was most prevailing with the Fair Sex, whether a Man be young or old. That *Faunus* or *Pan* left *Lycæus*, a Mountain in *Arcadia*, sacred to him, and came to *Lucretilis*, a Mountain in *Italy*, in *Sabinum*, near his Country Seat, by whose Presence and Musick, his Dwelling was charming; his Goats and Kids, and of consequence his Sheep, Bulls, and Horses, were protected from the scorching Heat, the ravenous Wolves, and rainy Winds; so that she would have plenty of Milk, Butter, Cheese, and Meat: For they have time, says he, to feed, and straggle, or wander through the Pastures or Fields at their leisure, and feed on that Food which is most agreeable to them. *quærunr arbutos frutices latentes, & thyma*, they seek the Strawberry Leaves, as they lie under the Shrubs and Thyme. Then he proceeds to tell her, besides all this, *Hinc mea villula, opulenta, copia bonorum ruris, florum & fructuum*; from this Place, my little Village rich plentiful rural Honours of Flowers and Fruits, *manabit tibi benigno cornu fortunæ*, will flow to you from the inexhaustible Horn of Fortune. And most artfully he brings in the Story of *Penelope* and *Circe*, who shewed their Concern and Love only for one Man, *Ulysses*; insinuating as much to her, that had she kept by him, one Man, and not taken another Gallant, this *Cyrus*, this unlucky Accident had not befallen her. It seems that this Mistress of his was a Woman of Wit, and a Poetess; for he says to her, *Dices Penelope & vitream Circen, fide Teïa, cithara Anacreontis*; you will find

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Incontinentes injiciat manus,
Et scindat hærentem coronam
Crinibus, immeritamque vestem.

ne injiciat incontinentes
manus, ne dispari tibi, &
scindat coronam hærentem
crinibus, immeritamque ve-
stem.

A N N O T A T I O N S.

his Memory. *Solinus* relateth, that he whom his Head was cut off, and thrown
could call every Soldier in his Army by his into a Vessel full of Blood, with this bitter
Name, when he spoke unto them. At Taunt, *Satia te sanguine, quem sitisti*; Glut
last itching after more Victories, he was yourself with Blood, which you have thirsted
slain by *Tomyris* Queen of the *Scythians*, by after.

The KEY.

Penelope, and the fair beautiful skinned, smooth as *Glass*, *Circe*, upon
a *Teian* Harp, of *Anacreon* of *Teia*. We say, *Like draws to like*:
Horace, being a *Lyrick* Poet himself, could not but admire this Wo-
man, who had the same Genius and Taste as he. Besides the Beau-
ty and charming Advantages of his Country-Seat, he tells her, that
the Gods had a peculiar Care of him; his Reverence towards the
Gods above, Duty to his Superiors upon Earth, and his Poems for
the Good of the present and succeeding Generations, *mea pietas &*
Musa est cordi Diis, made the Gods love him. And then he ends
beautifully, *Hic duces sub umbra pocula vini Lesbii innocentis*; here
you shall drink, under the Shade, Cups of harmless *Lesbian* Wine,
which will not stir up the Guests to quarrel, as she saw and felt
at her late unlucky Banquet with *Cyrus*. *Nec tu, suspecta, metues*
protervum Cyrum; nor shall you, suspected, fear jealous *Cyrus*, *ne in-*
ijiciat incontinentes manus, lest he should lay on his immodest Hands;
ne dispari tibi, no Match for you, either with respect to his Strength or
his Manners, & *scindat coronam hærentem crinibus*, nor will he break
the Crown (the Garland at the Feast) on your Head, and tear your
innocent Garment like a *Ruffian*. You shall have better and more
honourable Entertainment from me, who am the Friend of the
Goddess of *Fortune*, the Favourite of the Gods, and live as happy,
not happier than *Augustus* himself.

When this ODE was writ is uncertain.

ODE XVIII.

To QUINTILIUS VARUS.

Wine, moderately taken, exhilarates the Mind ; but drunk
immoderately, doth stir up Fury.

O *Varus*¹, you shall plant no Tree before that of the sacred
Vine, about your fertile Ground² of *Tibur*³, and the
Walls of *Catilius*. For GOD hath laid all Hardships upon sober
Men: Nor are pinching Cares otherwise to be driven from us,
than by drinking liberally.

- 5 For who, after drinking freely, complains of the Hardships of
War, or Poverty? Who, O Father *Bacchus*⁴, does not rather
praise thee, and thee, O comely *Venus*? But the Contest of the
*Centaur*⁵ fought with the *Lapithæ*⁶, after they had drank pleu-
rantly, teaches us, that no one should abuse the Favour of mo-
derate drinking Wine; and *Bacchus*, not propitious to the *Tro-
jans*⁷, teaches us the same Lesson: When they, desirous of gra-
tifying their lustful Desires, make but a very small difference be-
10 tween what is lawful, and what unlawful.

O candid *Bacchus*⁸, I will not disturb you against your will
will not drink out of measure; nor will I discover to others that
which is hid with divers Leaves. O *Bacchus*, silence your loud
founding Cymbals, with your *Phrygian Horn*⁹, the vain *Babbling*
of unthinking Drunkards, which the blind Love of one's self usu-
ally follows, and Arrogance more than enough, lifting up in

- 15 empty Head, and an Inclination to betray Secrets, more trans-
parent than Glass, which shews every thing that is within it.

ANNOTATIONS.

¹ *Varus*. This seems not to be that *Varus* mentioned Ode vi. but that *Quintilius Varus*, whom *Augustus* made Deputy of *Gallia Cisalpina*, and afterwards Captain of his Forces in *Germany*. He made truce with the *Germans*, who breaking their Oath, came upon him suddenly, and after three Days Fight, he slew himself through Grief. *Horace* much laments his Death, and *Virgil* extols his Life, *Elog.* vi. For by his means *Virgil* was reinstated into his former Possessions, whereas all his Neighbours were deprived of theirs. Although *Torrentius* is of opinion, that this is the *Varus* named here; yet *Dacier* will have it to be *Quintilius Varus* the Poet, whose Death *Horace*, Ode xxiv. bemoans, and who died in the Year of the City 729. when *Horace* was about forty two Years old.

² Fertile Ground, that which is easily cultivated, and which, upon a moderate Manure brings forth great Increase.

³ *Tibur*, a City in *Latium*, about sixty Miles from *Rome*, built by *Tiburtus* the Brother of *Catilius*, and therefore called hence the Walls of *Catilius*, now named *Tivoli*, lying upon the River *Anio*, near which *Varus* had his Country Seat.

⁴ *Bacchus*. See Ode xii.

⁵ The Contest of the *Centaur*s, a People of *Thessaly*, near Mount *Pelion*, who broke Horses for War; whence it came to pass that they being seen by other People on Horseback, at a distance, were supposed to be but one Creature, who had the upper Part like a Man, and the other Part of the Body like a Horse. The Poets fable, that they were begotten by *Ixion* on a Cloud.

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⁶ *Lapithæ*Mount *Oly*

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⁷ *Stitbon*

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O D E XVIII.

Ad QUINTILIUM VARUM.

*Vinum, moderatè sumptum, exhilarat animam; at haustum
immoderatè excitat furorem.*

O R D O.

N ULLAM, Vare, sacrâ vite priùs severis arborem
Circa mite solum Tiburis, & mœnia Catili.
Siccis omnia nam dura Deus proposuit: neque
Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam, aut pauperiem crepat?
Quis non te potiùs, Bacche pater, teque, decens Venus?
At ne quis modici transfiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata; monet Sithoniis non levis Evius:
Cum fas atque nefas exiguo fine libidinum
Discernunt avidi. non ego te, candide Bassareu,
Invitum quatiàm; nec variis obfita frondibus
Sub divum rapiam. sæva tene cum Berecynthio
Cornu tympana, quæ subsequitur cæcus amor sui,
Et tollens vacuum plùs nimio gloria verticem,
Arcanique fides prodiga, perlucidior vitro.

O Vare, severis
nullam arborem
priùs sacra vita,
circa mite solum Tibu-
ris, & mœnia Catuli.
Nam Deus propo-
suit omnia dura siccis
viris: neque mordaces
sollicitudines diffugi-
unt à nobis aliter
quàm libere biben-
do. Nam quis, post
vina largè pota, cre-
pat gravem esse mili-
tiam, aut pauperiem?
Quis, O Bacche pa-
ter, non potiùs lau-
dat te, teque, O de-
cens Venus? At Cen-
taurea rixa debellata
cum Lapitibus super

mero largiùs hausto, monet nos, ne quis transfiliat munera modici Liberi, & Evius non levis
Sithoniis, monet nos: cum illi avidi explendarum libidinum, discernunt fas atque nefas exiguo
fine. O candide Bassareu, non ego quatiàm te invitum, non bibam ultra modum; nec rapiam
sub divum obfita in variis frondibus. O Bacche, tene sæva tympana cum Berecynthio cornu,
vanos sermones ebriorum, quæ cæcus amor sui subsequitur, & gloria plus nimio tollens vacuum
verticem, fidesque prodiga arcani, perlucidior vitro.

A N N O T A T I O N S.

which he embraced instead of *Juno*. The Ground of the Story was, that the Place of their Residence was called in Greek, *Nephele*, which signifies a Cloud. At last, in a drunken Scuffle at *Piritibus* his Wedding, they were knocked on the Head by the *Lapithæ*.

⁶ *Lapithæ*, a People of *Thessaly*, near Mount *Olympus*. *Piritibus* was their King, who having drank to excess at his Wedding, the *Centaurs* endeavoured to ravish *Hippodamia*, the King's new-married Queen; or as some say, attempted to ravish the Wives of the *Lapithæ* at the Wedding, and were therefore all put to death.

⁷ *Sithoniis*, *Thracians*. *Thrace* is a large Country in Europe, commonly called *Romania*, bounded with the *Euxine* and *Ægean* Seas, and the Mountain *Hæmus*, a Part whereof is called *Sithonia*. They were great Haters of Wine, and therefore:

Horace says here, that *Bacchus* was non levis, heavy or severe upon them; he is called *Evius*, from *eu bene*, and *vids filius*, as denoting the Joy and Mirth of those who celebrated his Mysteries.

⁸ *Bassareus*, *Bacchus* is here so called, either from a Coat that he wore, or Shoes of a Wolf's Skin, which are called *Bassara*, or from a Gown which hung down to his heels, which was worn usually at *Bassarus*, a Place in *Lydia*. See Ode viii.

⁹ *Berecynthio*, *Phrygian*, *Berecynthus* is a Mountain in *Phrygia*, a Country in *Asia* the less, which was divided into the greater called *Pacatiana*, and now *Germian*; and the lesser called *Troas*, being of old the Kingdom of the *Trojans*; and *Hellepontica* now *Sacrum*. *Virgil* has *Berecynthia mater*, that is, *Cybele*, the Mother of the Gods, who was worshipped in this Mountain.

The KEY.

VARUS being incumbered with the publick Affairs, and given too much to study; *Horace*, in imitation of *Alcæus*, whom he here follows almost word for word, advises him to lay aside serious Business, and apply himself to the improving his Country Estate, by planting of Trees, especially Vines, which would thrive very well in the fertile Ground of *Tibur*. Against Anxiety of Mind, to which sober Men are usually too much addicted, a Remedy is granted, namely the moderate Use of Wine; so that this was one Encouragement for *Varus* to plant Vines. He prosecutes this Argument, and says further, *Quis, post vina pota, crepat gravem esse militiam aut pauperiem?* For who, after drinking plentifully, complains of the Hardships of War, or Poverty? But, says *Varus*, the Fate of the *Lapithæ*, who were cut off by the *Centours* when they were drunk, should teach all Men to abstain from the drinking of Wine. *Horace* answers that: *O candidè Bassareu, non ego quatiàm te invito, non bibam ultra modum;* O candid *Bacchus*, I will not disturb you, or put you out of order, I will not drink more of your cheering liquor than the Necessity of Nature, and my sinking Spirits require; so that this is a *Metaphorical* Expression, taken from the Custom used at Feasts, when they brought out the Images of their Gods from the Place where the Laws stood, till such time as they thought they had eat and drunk enough. I will not drink to excess, so as to betray the Secrets of other Men, or make Jars and Quarrels in Company, nor make a vain Boasting of my Pedigree, Wit, nor Riches; nor even disclose my own Secrets, which ought to be concealed and hid. There is a Mean between too little and too much drinking; so much as is needful for the satisfying of Nature, and keeping up of the Spirits, is of real service to Mankind; but that which inflames Men, and

O D E XIX.

He writes that he burns with the Love of GLYCERA.

CRUEL¹ *Venus*², Mother of Love³, and *Bacchus* Son⁴ of *Semele* the *Theban*⁵, and wanton Licentiousness⁶, force me to apply my Mind again to extinguished Amours⁷.

A N N O T A T I O N S.

¹ *Cruel*, so Book IV. Ode i. he gives *Venus* the same Epithet, *Sæva mater dulcium Cupidinum, desine flectere me jam durum mollibus imperiis circa lustra decem.* *Cruel* Mother of soft Desires, cease to bend my

Mind now intractable to effeminate Desires, being about fifty Years old.

² *Venus*, see Ode ii.

³ *Love*, see Ode iii.

⁴ *Puer, Bacchus*, see Ode. v.

⁵ *Thebanæ*

The KEY

casts them as it were into a Fever of Madnefs, ought to be avoided: And therefore he fays, *O Bacche, tene ſæva tympana cum Berecynthio cornu*; *O Bacchus*, ſilence your loud-founding Cymbals with your *Phrygian Horn*, the vain Babblings of unthinking Drunkards.

This Vice of Drunkennefs has very fatal Effects on the Mind, the Body, and the Fortune of the Perſon who is devoted to it: In regard to the Mind, it diſcovers every Flaw in it. The ſober Man, by the ſtrength of Reaſon, may keep under and ſubdue every Vice or Folly, to which he is moſt inclined; but Wine makes every latent Seed ſprout up in the Soul, and ſhew itſelf; it gives Fury to the Paſſions, and Force to thoſe Objects, which are apt to produce them. It often turns the good-natured Man into an Ideot, and the chole-ric into an Aſſaſſin. It gives bitterneſs to reſentment, it makes Vanity inſupportable, and diſplays every little Spot of the Soul in its utmoſt Deformity. It has alſo a bad Influence on the Mind, even in its ſober Moments; and it inſenſibly weakens the Underſtanding, impairs the Memory, and makes thoſe Faults habitual, which are produced by frequent Exceſſes.

But to return to *Horace*: In this ODE he recommends Planting of Vines to his Friend *Varus*, which has an Advantage not to be found in moſt other Works, as it gives a Pleaſure of a more laſting Date, and continually improves in the Eye of the Planter. When you have finiſhed a Building, or any other Undertaking of the like nature, it will in a few Years begin to decay and haſten to Ruin. On the contrary, when you have finiſhed your Plantations, they will yearly increaſe to greater Degree of Perfection. *Horace* therefore ſhould not give his Friend better Advice, than that of Planting, either with reſpect to his Health, or improving his Wealth.

What time this ODE was written is uncertain.

O D E XIX.

Scribit ſe uri amore GLYCERÆ.

O R D O.

MATER ſæva Cupidinum,
Thebanæque jubet me Semeles puer,
laſciva licentia,
Finitis animum reddere amoribus.

*S*Æva Venus, mater
Cupidinum, amorum,
puerque Semeles Thebanæ,
& laſciva licentia jubet me
reddere animum finitis amo-
ribus.

A N N O T A T I O N S.

The *Theban*, ſee Ode vii.
Licentiousneſs. Mr. *Dacier* obſerves,
Horace in this Place makes *Horace* a
Deſer.

To apply my Mind again to extinguiſhed

Amours. The Commentator in *Cruguius*
ſays, *finitis amoribus*, id eſt, *neglectis* & *a-*
lienatis a me, denud incitari iis; that is, out
of mind, and alienated from me, to be a-
gain incited by them.

- 5 The Beauty of *Glycera*⁸, shining more brightly than *Parian Marble*⁹, inflames me : Her pleasant Humour and Complexion, too dangerous to be look'd upon¹⁰, inflames me.

Venus wholly, with force rushing upon me, hath forsaken *Cyprus*¹¹ : nor does she allow me to write the warlike Atchievements
10 of the *Scythians*¹², and the valiant *Parthian*¹³, with their Horses (after a pretended Flight) returning back to the Battle, nor any of those things which do not belong to herself. O Servant, bring me here a green Turf, lay Vervain and Incense before me,
15 with a Cup of Wine two Years old. The Sacrifice being made, *Venus* will become milder.

ANNOTATIONS.

⁸ The Beauty of *Glycera*. A certain Splendour in the Sparkling of the Eyes, Comeliness in the Lineaments of the Face, with a decent Gesture suitable to them, like the Load-stone, draws the Affections of Men to it, that they cannot shake off its Chains.

⁹ More brightly than *Parian Marble*. *Paros*

is an Island in the *Ægean Sea*, one of the *Cyclades*, famous for a bright and curious Sort of Marble.

¹⁰ Too dangerous to be look'd upon. This is a Grecism, for *lubricus aspectu*, dangerous to be beheld. As we cannot walk upon finely polished Marble without running the hazard of falling, so neither can we behold

THE KEY.

AS the Proverb is, *A burnt Child dreads the Fire*; *Horace* having the same Passion of Love, in his Youth, as young Men are commonly liable to, he writes this to caution Men of riper Age to be on their guard, lest that Passion seize them again. He begins very elegantly, *Sæva Venus, mater Cupidinum*, Cruel *Venus*, Mother of Love. When this Passion exceeds the Bounds of Moderation, it impairs the Health and Strength of the Body, puts those who are overcome by it upon Quarrels, and often ends in Murder and Bloodshed. *Horace* may very well call *Venus* cruel; when he is mentioning this Passion with respect to Moderation, he gives her other Epithets, as ODE ii. where he says, *Sive tu mavis Erycina ridens, circū quam volat jocus & Cupido*; or you choose rather, O smiling *Venus*, about whom Love and Merriment fly. And ODE xv. Book IV. *Canemus Trojam & Anchisen, & progeniem almæ Veneris*; we will sing *Troy* and *Anchises*, and the Progeny or Offspring of bountiful *Venus*. But here he joins *Venus* and *Mars* together, *Puerque Semele Thebanæ*; the Son of *Semele* the *Theban*. This Passion of Love has been the Cause of many Wars; both sacred and profane Histories furnish us with many Examples; the ravishing of *Dinah* the Daughter of *Jacob*, which was in the Year of the World 2214, cut off the whole Nation of the *Shechemites*; and the Amours of *Helen Queen*

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Urit me Glyceræ nitor
 Splendētis Pario marmore puriùs;
 Urit grata protervitas,
 Et vultus nimium lubricus aspici.
 In me tota ruens Venus
 Cyprum deseruit; nec patitur Scythas
 Et versis animosum equis
 Parthum dicere, nec quæ nihil attinent.
 Hic vivum mihi cespitem, hîc
 Verbenas, pueri, ponite, thuraque,
 Bimi cum paterâ meri.
 Mactatâ veniet le nior hostiâ.

5 Nitor Glyceræ, splendentis
 puriùs Pario marmore, urit
 me: grata ejus protervitas
 urit me, & vultus, nimium
 lubricus aspici. Venus tota
 ruens in me, deseruit Cy-
 prum: nec patitur me di-
 cere Scythas, res bellico-
 10 sas, & Parthum animosum
 equis versis: nec alia quæ
 nihil attinent ad ipsam, O
 pueri, afferte hîc vivum
 cespitem, ponite verbenas,
 thuraque, cum paterâ vini
 15 bimi, hostiâ mactatâ Ve-
 nus veniet lenior.

ANNOTATIONS.

a beautiful Woman, without falling a Sa-
 crifice to her Charms.

¹¹ Cyprus. See Ode i.

¹² Scythians. Scythia was a large Coun-
 try, now called Tartary, divided into the
 Asiatick and European. That in Asia lies
 partly on this side Imaus, and partly on the
 other side, and comprises a vast Quantity
 of Land and People. That in Europe lies

about the Euxine Sea, and the Mæotick
 Lake.

¹³ Parthian. Parthia a Country in A-
 sia, lying between Media and Carmania,
 and the Hyrcanian Sea. The Parthians
 fought with Bows and Arrows, and that
 flying; so that by turning about their Horses,
 they shot and wounded the Enemy who was
 pursuing them.

The KEY.

of Lacedæmon and Alexander, laid the City of Troy in Ashes, cut off the
 Father, Mother, and whole Family, and ruined the Nation of the
 Trojans, which was in the Year of the World 2567. But there is a
 third, which Horace has here joined with these two, and that is, lasciva
 Licentia, wanton Idleness, Full-feeding. When one gives loose Reins
 to this Passion, and will not endeavour to check it in its first Ap-
 pearance, it will soon get the mastery over him; it is easy to kindle
 a Fire out of old Embers, the Seeds of Corruption that we have
 within us; for although to appearance they may seem extinguished,
 yet if you blow a little, they will kindle again. If Horace had ap-
 proved of this, he would never have called Venus cruel; but he pro-
 ceeds to shew how Men tempt themselves, Nitor splendentis Gly-
 ceræ, puriùs Pario marmore, urit me; the Beauty of Glyceræ, shining
 more brightly than Parian Marble, inflames me.

Nature has laid out all her Art in beautifying the Face; she has
 touched it with Vermilion, planted in it a double Row of Ivory,
 made it the Seat of Smiles and Blushes, lightned it up and enlivened
 it with the Brightness of the Eyes, hung it on each side with curious
 Organs of Sense, given it Airs and Graces that cannot be described,
 and surrounded it with such a Shade of Hair, as sets all its Beauties
 in the most agreeable Light. So that we should not wonder when

The KEY.

Horace says, Grata ejus protervitas urit me, & vultus nimium lubricus aspici. And then he goes on, *tota Venus, ruens in me, deseruit Cyprum; Venus*, with her whole Force rushing upon me, hath forsaken *Cyprus*. This puts me in mind of *St. Paul*, who had a *Thorn in the Flesh* given him, a *Messenger of Satan* to buffet him, when he says, *the Flesh lusteth against the Spirit, and the Spirit against the Flesh.* O wrteched Man that I am, who shall deliver me from this *Body of Sin and Death.* *Horace says, Nec patitur me dicere Scythas, res bellicofas, & animosum Parthum;* nor will *Venus* allow me to write the warlike Atchievements of the *Scythians*, and the courageous *Parthian*. Is not this like what the same *Apostle* says, *To will is present with me, but to do that which is good I cannot?* Then *Horace* in haste, as his last *Refuge*, says, *O pueri, afferte hic vivum cespitem, apponite hic verbenas, thuraque.* O Servants, bring hither a green *Turf*, to build an *Altar* upon; *Hositiâ mactatâ, Venus veniet lenior;* the *Sacrifice* being made and finished, *Venus* will become milder. *Mactata* must not here signify killed or slain, because *Venus* being the Mother and Goddess of Life, there was no Blood shed

O D E XX.

To MÆCENAS.

He invites MÆCENAS to a Feast not at all expensive.

O Dear *Mæcenas*¹, Knight, who are an Ornament to the Roman Knights, if you will vouchsafe me the Honour to come to my House, you shall drink *Sabine Wine*², of a low Price, in moderate Glasses, which I my self pitched, after it was put in a *Grecian Earthen Cask*³, that very day in which so great Applause was given you in the Theatre⁴; so that the Banks of your Father's

A N N O T A T I O N S.

¹ *Mæcenas*, see Ode i.

² *Sabinum*, *Sabine*, a Country not far from *Rome*, the Inhabitants whereof are called *Sabini*, a People with whom *Romulus* at first had many Bickerings, till at last *Tatius* and he agreed to make them one

People: their Wine was but in little esteem. *Pliny* says, that amongst all the Italian Wines, the *Sabine* is the lightest, and may be drank from seven to fifteen Years old seasonably.

³ *Earthen Cask*, made in *Greece*, and

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The KEY.

at her Sacrifices; they offered only to her Salt, Bread, Wine, Frankincense. *Horace* here has his Recourse to Heaven, as his last Refuge, either to free him from his Passion, or to render it more easy, that he might have Strength to bear it. God has commanded us daily to pray, *Lead us not into Temptation*; he knows how ready we are to tempt our selves, and has therefore shewn us a Remedy, namely earnestly to pray against it.

We have now seen this beautiful ODE, and *Horace's* Design in writing of it, that both young and old Men ought to beware of the Snares of beautiful Women, whose Charms are as dangerous to behold, as the walking upon fine polished Marble is apt to make us fall and stumble, (How noble is the Comparison!) that we are not able of ourselves to resist the Temptations, but must have recourse to Prayer and Assistance from above.

When this ODE was writ is uncertain, but this we are sure of, that he was then old, by his saying at the beginning of it, *Jubet me reddere animum finitis amoribus*; force me to call back my Mind to extinguished Amours.

O D E XX.

Ad MÆCENATEM.

Invitat MÆCENATEM ad convivium minimè sumptuosum.

O R D O.

VILE potabis modicis Sabinum
Cantharis, Græcâ quod ego ipse testâ
Conditum levi, datus in theatro

Cum tibi plausus,
Clare * Mæcenas eques; ut paterni

ut fuit testâ Græcâ, figulinâ, cum, eo ipso tempore, quo tantus plausus tibi datus est in theatro;

* Clare, *Bentlius*.

O Care Mæcenas eques,
decus Romanorum
equitum, si veneris ad me-
am domum, potabis vinum
Sabinum vile, in cantharis
modicis, quod ego ipse levi,
pice obduxi, postquam con-

A N N O T A T I O N S.

the purpose, because they kept it better and cooler than Wood could do.

* *In the Theatre.* A great Building built in the form of a Semicircle, with Galleries one above another, and a great Court in the middle, where the Players, Gladiators, &c.

fought, the People sitting in the Galleries beholding them, who, when they were pleased, shouted and gave their Applause. *Theatrum*, which properly signifies the Place of Action, by a *Metonymy* is often taken for the Spectators.

3 The

Father's River ⁵, *Tiber*, running through your Ancestors Dominions, and the merry Image of the Voice, *Echo*, of the *Vatican Hill* ⁶, refounded your Praises.

You may drink *rich Cæcubean Wine* ⁷, and the Grapes pressed in the celebrated *Calenian Press* ⁸, at your own House. For neither the *Falernian Wine* ⁹, nor those growing upon the Rocks of Mount *Formianum* ¹⁰, enrich my Casks.

ANNOTATIONS.

⁵ *The Banks of your Father's River.* So great was the Applause of the People, that the Banks of the River, and the *Vatican Hill*, which were near *Pompey's Theatre*, echoed it back again.

⁶ *The Vatican Hill.* So called either

from the God *Vaticanus*, or from *vaticinare*, which signifies to prophesy. It is one of the seven Hills whereon *Rome* is built; whereon also stands the Pope's Palace, *St. Peter's Church*, and the *Vatican Library*, which was begun by *Julius the second*, here named.

The KEY.

THERE is not a more pleasant Exercise of the Mind than Gratitude; it is accompanied with such an inward Satisfaction, that the Duty is sufficiently rewarded by the Performance. It is not, like the Practice of many other Virtues, difficult and painful, but attended with so much Pleasure, that were there no positive Command which enjoined it, nor any Recompence laid up for it hereafter, a generous Mind would indulge it, for the mutual Gratification that accompanies it.

Mæcenas being lately recovered from a Fit of Sickness, in which he was given over as past Recovery, and coming to the Theatre to the Play, that was acted after the Victory of *Augustus* over *Cleopatra*, *Antony*, and the *Egyptian Fleet*, at *Actium*; the People clapped him exceedingly, for joy that they saw him alive, and made such a joyful Shouting, that the Banks of the River *Tiber*, and the *Vatican Hill*, by *Echo*, repeated it. *Mæcenas*, some time after this, acquaints *Horace*, that he was to pass through his Country, and that in his way he would visit him. *Horace*, who was never wanting in Gratitude to those he owed Favours to, sends *Mæcenas* this Ode by way of Answer, wherein he compliments him as an ancient *Roman Knight*, and the Ornament of the Order, because he might have been a *Senator*, but would never rise higher; reputing it a greater Honour to be the first Knight of the Order, than the last of a Senator. *Horace* here tells him what Entertainment he should have, and that he must be contented with a hearty Welcome, instead of fine and sumptuous Dishes. And he artificially pitches upon a time, which he thought would be most grateful and acceptable to *Mæcenas's* Remembrance

Fluminis ripæ, simul & jocosa
 Redderet laudes tibi Vaticani
 Montis imago.
 Cæcubum, & prælo domitam Caleno
 Tu bibes uvam : mea nec Falernæ
 Temperant vites, neque Formiani
 Pocula colles.

ut ripa paterni fluminis,
 Tiberis per avita regna
 transeuntis, & jocosa simul
 imago, echo, montis Vati-
 cani, redderet tibi tuas lau-
 des. Tu bibes Cæcubum vi-
 num, & uvam domitam in
 prælo Caleno : nec enim
 Falernæ vites, vina Fa-
 lerna, neque illæ natæ su-

per colles Formiani, temperant mea pocula.

ANNOTATIONS.

named the Warrior, and finished and dedi-
 cated to Sextus the Fifth.

⁷ Cæcubum, a Town in Campania, not
 far from Cajeta. The Wine produced there
 was much esteemed.

⁸ Calen Press. A Town in Campania,
 where they made the best Wine-Presses.

⁹ Falernian Wine. A Hill in Campa-
 nia, where grew excellent Wine.

¹⁰ Mount Formianum, near the City For-
 miæ, the Seat of the Læstrygones, now
 swallowed up by the Sea, and called Golfo
 di Gaietta. The Wine of this Place was
 much valued.

The KEY.

membrane, eo ipso tempore, quo tantus applausus datus fuit tibi in
 teatro; at that very time, when the Applause upon your Recovery,
 and coming to the Theatre, was so great, and put such Spirit
 and Life into them, that they all shouted for Joy, and made the
 Banks, Valleys, and Vatican Hill resound the Echo of it. And that
 this may the better please Mæcenæ, he adds, Ripa paterni fluminis,
 Tiberis, transeuntis per avita regna; the Banks of your Father's Ri-
 ver, running through your Ancestors Kingdoms or Dominions. You,
 saith Horace, may drink rich Wine at home; but at my House ex-
 pect no Rarities.

This ODE was written in the Year of the City 722, of Horace's
 Age 35, before Christ 29; so that from this present Year of our
 BLESSED LORD 1739, it is 1766 Years old.

ODE XXI.

Upon DIANA and APOLLO.

He exhorts Virgins and young Men to sing their Praises.

CHOIR ¹ of YOUNG MEN.O Young Virgins, sing forth the Praises of *Diana* ².

CHOIR of VIRGINS.

O young Men, sing the praises of *Cynthia*, beardless *Apollo* ³,
always young.

BOTH CHOIRS.

And sing the Praises of *Latona* ⁴, the Mother of both, entirely beloved by the supreme *Jupiter*.

CHOIR of YOUNG MEN.

5 Ye, O Virgins, celebrate the Praises of that Goddess who delighteth in purling Streams and shady Woods, and appeareth afar off, either in the cold Mountain of *Algidus* ⁵, or in the shady Woods of *Erymanthus* ⁶, in *Arcadia* ⁷, or verdant *Cragus* ⁸.

CHOIR of VIRGINS.

But, O ye chaste young Men, extol with as many Praises *Tempe* ⁹, the pleasant Valley of *Thessaly*, the *Recess* of *Apollo* after
10 he had killed the *Serpent* *Pytho*, and *Delos* ¹⁰, the Island and Birth-place of *Apollo* and *Diana*, whose Shoulder is adorned with a Golden Quiver, and the Harp which he got from his Brother *Mercury*.

BOTH CHOIRS.

This *Apollo*, moved by your Prayers, will turn away from the People of *Rome*, and *Augustus Cæsar* their Prince, the lamentable
15 War; he will also turn away miserable Famine and the Plague from us, to the *Persians* ¹¹ and *Britons*.

ANNOTATIONS.

¹ Choir of Boys. *Zosimus* new History, Book xi. hath determined the Number, twenty seven illustrious young Men, and as many Virgins: And *Flavius Vopiscus Anrelianus* tells us, that they ought to be such whose Fathers and Mothers were alive. For the *Romans* were of opinion, that the Gods were always angry when they called a Man or Woman off the Stage of this Life by Death; that therefore such young Men and Ladies, whose Fathers and Mothers were still alive, would be more acceptable to the Gods.

² *Diana*, the Daughter of *Jupiter* by *Latona*, at the same Birth with *Apollo*; who, out of love to Chastity, avoiding all Confort and Acquaintance with Men, with some Nymphs in her Company, retired into

the Woods, and there exercised herself in hunting of wild Beasts, carrying about with her a Bow and Quiver; whereupon she was called the Goddess of the Woods, and was much honoured for her Chastity, having many Temples dedicated unto her, of which that at *Ephesus* was the most famous.

³ *Apollo*, see Ode vii.

⁴ *Latona*. *Latona*, the Mother of *Diana*, so called, because she hid herself in that Part of *Italy* formerly called *Latium*, now *Campania di Roma*, and *St. Peter's* Patrimony; it lies betwixt *Tuscany* Westward, and *Campania* Eastward. This she did to avoid *Juno's* Wrath, being at that time pregnant with *Apollo* and *Diana* by *Jupiter*.

⁵ *Algidus*

ODE XXI.

In DIANAM & APOLLINEM.

Hortatur Virgines & Pueros ad canendas eorum laudes.

ORDO.

DIANAM teneræ dicite virgines :
Intonsum, pueri, dicite Cynthium,
Latonamque supremo
Dilectam penitus Jovi.

Vos lætam fluviiis, & memcrum comâ *,
Quæcunque aut gelido prominet Algido,
Nigris aut Erymanthi

Silvis, aut viridis Cragi ;
Vos Tempe totidem tollite laudibus ;
Natalemque, mares, Delon Apollinis,

Insignemque pharetrâ
Fraternâque humerum lyrâ.

Hic bellum lacrymosum, hic miseram famem
estemque, à populo & principe Cæsare, in
Perlas atque Britannos,
Vestrâ motus aget prece.

*Vos autem casti mares, tollite totidem laudibus Tempe, vallem Thessaliæ secessum Apollinis
aut interfectum serpentem Pythonem, Delonque insulam natalem Apollinis & Dianæ, humerum
Apollinis insignem aureâ pharetrâ, fraternâ lyrâ, à fratre Mercurio accepta.*

UTERQUE CHORUS.

*Hic Apollo, motus vestrâ prece, aget, avertet, a populo Romano, Cæsare, Augusto, ejus
cepse, lacrymosum bellum, hic etiam aget à nobis miseram famem, pestemque in Perlas &
Britannos.*

* Comam, Bentleius.

ANNOTATIONS.

Algido, a Hill so called, *ab assiduo*
fere, from its continual Coldness. It was
but twelve Miles from Rome.

Erymanthus, a Mountain in *Arcadia*,
there was a Wood, in which *Hercules* slew
a wild Boar.

Arcadia, a Country in the middle of
Peloponnesus, having very good Pasture-ground,
therefore abounding with Shepherds, who
were given to Music and the Horn-Pipe.
It was the peculiar God of this Country.

Cragus, a Mountain sacred to *Apollo*,
Lycia, a Country in *Asia* the less, now
called *Bricquia* by some, by others *Aldinelli*,
situated between *Caria* and *Pamphylia*.

Tempe, a pleasant Vale in *Thessaly*, lying
between the Hills *Ossa*, *Olympus*, and *Pelion*,
the River *Peneus* running through the midst

Delos, an Island in the *Ægean Sea*,
the Chief of the *Cyclades*, where *La-*
was delivered of *Apollo* and *Diana*,

to whom therefore the Island was conse-
crated, and held a Place of so great Devo-
tion, that the *Persians*, when they made
War against *Greece*, and had brought to
Delos a Navy of a thousand Sail of Ships,
yet out of Reverence they forbore meddling
with any thing there. It is said to have
been once a floating Island, therefore called
by *Ovid*, *erratica Delos*, wandering *Delos*.
It was not lawful to bring up a Dog in the
Island, nor to bury any dead Body in it, nei-
ther was any to bring forth Children there ;
wherefore if any one were sick, or great
with Child, they were removed to some of
the neighbouring Islands. It had formerly
been called *Ortygia*, *Asteria*, *Cynthia*, and
by other Names.

¹¹ *Persians*, the People of *Asia*, whose
Country is called *Persia*, lying between *Me-*
dia, *Carmania*, and the *Hyrcanian Sea* : by
the Merchants it is called *Arach*, by others
Corasen.

The

The KEY.

THE Love of Praise is a Passion deeply fix'd in the Mind of every Person, and those who are most affected with it, seem most to partake of that Particle of Divinity, which distinguishes Mankind from the inferiour Creation. The Supreme Being himself is most pleas'd with Praise and Thanksgiving; the other Part of our Duty is but an Acknowledgment of our Faults, whilst this is an immediate Adoration of his Perfections.

The *Romans* had been harrafs'd with three great Civil Wars, upon which followed an universal Peace over all the conquered World. *Augustus* therefore desired *Horace* to write this ODE or HYMN of Praise and Thanksgiving, to be sung by a Choir of twenty-seven young Men, and another of as many Virgins, whose Fathers and Mothers were still alive, by turns, each CHORUS singing their Part. I have therefore distinguished each CHORUS by itself, to make it appear the easier to the Understanding of my young Readers. It is addressed to *Diana* and *Apollo*, because they were reckoned among the *Dii averrunci*, the Gods that turned away Wrath. Mr. *Dacier* thinks that this was a PREPARATION-HYMN for that mentioned

ODE XXII.

TO ARISTIUS FUSCUS.

Integrity of Life is every where safe, and he proves it
his own Example.

O *Fuscus*¹, a Man of an upright Life², and conscious of
Wickedness, will not need either the Darts of
*Moors*³, nor a Bow, nor Quiver, full of poisoned Arrows.
Whether

ANNOTATIONS.

¹ *Aristius Fuscus*, a good Man, of virtuous Morals. *Horace*, for the most part, dedicates his Poems (and writes them on a Subject) suitable to the Virtues and Vices of those he addresses them to. So *Sat. ix.* Book I. *Ecce Fuscus Aristius occurrit mihi*

charus. Behold Aristius Fuscus, dearly loved by me, meets me.

² *Integer vitæ, purusque sceleris.* are Imitations of the Greek Idioms, *ex integra vita, purusque scelere.* as well as *Horace*, hath many Greek

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³ *Mauri*,
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vided into

The KEY.

the End of the Fifth Book. *Pere Sanadon* says, it is the third Part of the *Carmen Seculare*.

To move these Divinities the better, *Horace* remarkably describes whom they are to pray to. As a farther Motive, he makes mention of those Woods, Hills and Mountains, in which they most delighted, as *Algidus*, *Erymanthus*, *Cragus*, and *Tempe*; in all which Places Altars were erected to them. The last CHORUS, which consists both of young Men and Virgins, shews the chief Design of the ODE. This very *Apollo*, moved by your Prayer, will drive away from the People of *Rome*, and *Cæsar Augustus* their Prince, lamentable War, which generally produces Famine, and Famine brings Pestilence; therefore *Horace* says, He also will drive away these miserable Calamities from us, upon the *Persians* and *Britons*. Wars make Women mourn for the loss of their Husbands and Children, he therefore calls it, *Lacrymosum bellum*.

None of the Commentators have agreed when this ODE was writ, but Mr. *Dacier* conjectures, that it was in the 44th Year of *Horace's* Age, interpreting it of that Famine and Plague with which *Rome* was extremely afflicted in the Consulships of *M. Marcellus* and *L. Aruntius*, which was in the Year of the City 731, 20 Years before CHRIST; so that from this present Year 1739, it is 1759 Years since *Horace* wrote it.

ODE XXII.

Ad ARISTIUM FUSCUM.

Integritas vitæ ubique est tuta, Et probat id suo exemplo.

ORDO.

INTEGER vitæ, scelerisque purus
Non eget Mauri jaculis, neque arcu,
Nec venenatis gravidâ sagittis,
Fusce, pharetrâ;

O Fusce, vir integer
vitæ, purusque sce-
leris, non eget jaculis Mau-
ri, Maurorum, neque arcu
eorum, nec pharetrâ gra-
vidâ venenatis sagittis.

ANNOTATIONS.

this kind, which yet are to be cautiously
imitated in Prose.

3 Mauri, Moors, People of Mauritania,
Country in Africa, called Morisco. It is
divided into Tingitana, which contains in

it the Kingdoms of Fez and Morocco; and
Cæsariensis, now called the Kingdom of
Algier, and is with other Countries con-
tained under the general Name of Bar-
bary.

* Sytes,

- 5 Whether he is to travel through the hot *Syrtes*⁴, or through *Caucasus*⁵, an uninhabited Mountain, or the Countries⁶ which the fabulous *Hydaspes*⁷ glides through⁸.
- 10 For while I was singing my *Lalage*⁹, and free from Cares wandered farther than I designed in the *Sabine* Wood, a Wolf flew before me, though I was unarmed; such a huge Monster of a Wolf, as the military Country of *Daunia*¹⁰, neither nourisheth
- 15 the like in its spacious Forests, nor the scorched Land of *Juba*¹¹ *Mauritania*, the Nourisher of Lions, breeds.

Place me in those barren and cold Fields, where no Tree is cherished by the Heat of Summer, the scorching Sun-Beams, in such a Region of the World, where the Clouds and angry *Jupiter*¹² render the Air unwholesome. Put me in the Chariot too near the Sun, under the torrid Zone, in a Land uninhabited, in which there are no Houses, yet I will love and sing my *Lalage*, smiling pleasantly upon me, and charming me with her Voice.

A N N O T A T I O N S.

⁴ *Syrtes*, two Quick-Sands on the African Shore, the greater beyond *Tripoli*, about four hundred Miles in compass; the lesser on this side, near one hundred and ninety Miles in circumference.

⁵ *Through Caucasus*, an high Mountain in *Asia*, betwixt the *Euxine* and *Caspian* Seas, called also *Garmas*, and of later Geographers, *Cocas*, or *Cochias*: It is situated about *Iberia* and *Albania*, on the North Part. It is of great height, covered with Snow, rocky, and full of Trees. Here they say *Prometheus* lay bound, an Eagle or Vulture feeding on his Liver.

⁶ *Scythia*, see Ode xix.

⁷ *Hydaspes*, the Name of two Rivers in *Asia*; the one in *Media*, near the City *Susa*; the other in *India*, near the City *Mysa*, which he here calls fabulous, because there are several strange things storied of it, such as that it abounds with Golden Sands, Pearls, and precious Stones, &c.

⁸ *India*. The *East-Indies*, a large Country of *Asia*, called by the Natives *Indogha*. It is bounded on the East with the Kingdom of *China*, on the North with *Tartary*, on the West with *Persia*; and on the South with the *Indian* Sea. The North

The KEY.

HORACE, in this beautiful ODE, shews, that Innocence and Integrity of Life are the only brazen Walls, that can defend us from the Malice of Men, and Fury of wild Beasts, either by Day or Night. Who this *Fuscus* was, Commentators are not agreed; if it be the same Man that he addresses the tenth Epistle of the first Book to, *Dacier* says he was a *Rhetorician*, *Grammarian*, and *Poet*. If the *Lalage* be the same who is mentioned by *Horace* in the fifth ODE of the Second Book, this ODE must be writ long after that, because there he compares her to a young Heifer or Bullock, whose tender Neck could not bear the Burden of the Yoke; she was not of the Ripeness of Judgment and Strength, as is suitable to a married State. But here he insinuates she was of full Age, could charm with her

Smile

Sive per Syrtes iter æstuosas,
 Sive facturus per inhospitalem
 Caucasum, vel quæ loca fabulosus
 Lambit Hydaspes.
 Namque me silvâ lupus in Sabinâ,
 Dum meam canto Lalagen, & ultra
 Terminum curis vagor expeditis *,
 Fugit inermem :
 Quale portentum neque militaris
 Daunia in latis alit esculetis ;
 Nec Jubbæ tellus generat leonum
 Arida nutrit.
 Pone me pigris ubi nulla campis
 Arbor æstivâ recreatur aurâ ;
 Quod latus mundi nebulae malusque
 Jupiter urget :
 Pone sub curru nimium propinqui
 Solis, in terrâ domibus negatâ ;
 Dulce ridentem Lalagen amabo,
 Dulce loquentem.

domus, amabo Lalagen ridentem dulce, urbanè, & loquentem dulce.

* Expeditus, Bentleius.

ANNOTATIONS.

part of it is under the Great Mogul, containing thirty-seven Kingdoms or large Provinces. In the other Parts, which are all near two Peninsulæ's, the one within the Ganges, where there are the Kingdoms of Bengala, Golconda, and Malabar ; the other without the Ganges, in which are the Kingdoms of Pegu, Siam, and Cocinchina ; and this was anciently called *Aurea Chersonesus*. There are besides several Islands belonging to the Indies, as Java, Ceylan, Sumatra, Molucca's, &c.

Lalage, one of Horace's beautiful Miles, whom he much admired.

¹⁰ *Daunia*, a Country in the East Part of Italy, commonly called *Puglia plana*, or *Piana*, belonging to the Kingdom of Naples.

¹¹ *The Land of Juba*. He was King of Mauritania, who in the time of the Civil War was on Pompey's side ; he overthrew Curio, and, after Pompey was overcome, he joined with Scipio ; but they being conquered by Cæsar, rather than he would be the Matter of Cæsar's Scorn and Triumph, Petreius and he running at each other, were purposely slain.

¹² *Jupiter*, see Ode xi.

THE KEY.

...iles, and captivate with her Eloquence, any Man of Taste. Mr. ...cier supposes that *Fuscus* was a Rival of *Horace's*, and had got so ...into her Favour, that he writes this ODE to him : wherein he ele ...ntly says, that his Integrity and Innocence was such a Shield and ...ckler to him, that he needed not such Weapons of Defence, as ...ws, and Quivers full of poisoned Arrows, which the *Moors* of Nu ...midia

THE KEY.

media made use of to defend themselves against the Lions and Tigers (for he reckoned a Rival no better) with which their Country was infested. To strengthen his Argument, he says, that going out one day to walk in the *Sabine* Wood, and proceeding farther than he designed, of a sudden a huge Wolf appeared, but soon fled before him, although he had no Armour about him but his Integrity and Innocence, and the singing of his *Lalage*, which, like a Spell to the Wolf, chased her away.

But, with all Deference to Mr. *Dacier*, I take the Design of this ODE to be the Reverse of what he thinks. Namely, that *Horace*, hearing that his Friend *Fuscus* was dejected upon the Repulse or Denial that he got from *Lalage*, writ this ODE to his Friend, saying, that a Man of his Integrity and Innocence, who did all the good Offices that were in his power to the present and succeeding Generations, that never designedly defrauded any Man, was so surrounded with the brazen Wall of a good Conscience, that it was not in the power of the Malice of Men, nor of the Fury of Beasts to hurt him; neither Banishment to the frigid Zone, where there was nothing but Darkness, bad Air and Ice, for one half of the Year; nor the torrid Zone, which was upon the contrary Extreme, could terrify him. The first was uninhabited upon account of Cold, the last could not be either wholesome or pleasant, by reason of the Intense heat of the Heat.

And then, as he began his Advice to his Friend beautifully, he ends it elegantly; but before I come to apply it, I must beg leave of my young Readers to tell the following Story of *Erasmus*: He having heard that the Reformation was going on in *England*, came to *London*; Chancellor *More* hearing of it, sent one to find him out.

When

ODE XXIII.

TO CHLOË.

There is no Reason why *Chloë* should fly the Company of Man, when now she is marriageable, and come of Age.

O *Chloë*¹, you shun me like a young Hind seeking its frightful Mother in the mountainous By-ways, not without a groundless Fear of the Winds and Woods².

ANNOTATIONS.

¹ *Chloë* is an agreeable Name for a young Woman, for *χλόη* signifies a green Herb.

² *Silvæ*, Woods. *Silvæ* here makes the Syllables by the Figure *Diæresis*.

The KEY.

When he came to the Chancellor, he was treated by him with all the Civility that a Man of *Erasmus's* Learning and Fame could expect. Some Days after this the Chancellor said to *Erasmus*, that he wondered a Man of his Learning and Judgment should disturb the Peace of the Church; and discoursing upon the *Real Presence*, *Erasmus* put him so to it, that he had no other Reason to give but the Authority of the Church, and said to *Erasmus*, *Crede quod habes, & habes*, believe the *Real Presence* is there, because the Church has said it, and it will be there, whether you believe it, or not. *Erasmus*, before he left *London*, took his leave of my Lord Chancellor, who lent him his best Saddle-Horse to carry him to *Dover*. *Erasmus*, who was always a facetious Man, not out of any ill Design, but that he might have an Opportunity to pay the Chancellor in his own Coin, took over the Horse to *Holland* with him. The Chancellor wrote a Letter to *Erasmus*, admiring that he should have returned his Civility after such a manner. *Erasmus* writes, My Lord, I received your's: In answer, with respect to your Lordship's Horse, as you said to me when we were disputing about the *Real Presence*, *Crede quod habes, & habes*, believe you have your Horse, although he be in my Possession, and you have him. So *Horace* here says to *Fuscus*, you who are an upright and innocent Man, have nothing to fear, no reason to make you dejected and cast down; all our Happiness or Misery proceeds either from a good or bad Imagination we have of things. You who are so good and innocent a Man, need not be cast down at the Frowns of a Woman; imagine to yourself that *Chloe* is always smiling and talking to you, and you will be as happy on this Imagination, as if the thing were real. What Man could give better Advice to his Friend in such a Case, than *Horace* has done here?

When this ODE was writ is uncertain.

ODE XXIII.

Ad CHLOËN.

*Non est cur Chloë fugiat contactum viri, cum sit potens viri,
& matura etate.*

ITAS hinnuleo me similis, Chloë,
Quærenti pavidam montibus aviis.
Matrem, non sine vano
Aurarum & silvæ metu.

ORDO.

O Chloë, vitas me similis hinnuleo quærenti pavidam matrem in avibus montibus, per devia montium, non sine vano metu aurarum & silvæ.

5 For whether the Bushes rustle with Leaves shook by the Wind ³, or the green Lizards move the Bramble-Bush, she trembles both in Heart and Knees,

But I do not pursue you with a design to tear ⁴ you, as a fierce
10 Tiger, or *Gætulian* ⁵ Lion; at length, being fit for a Husband, leave off to dandle about with your Mother.

ANNOTATIONS.

³ *Wind*. I have here followed the great Dr. Bentley's Emendation, who by a seemingly very small Correction, reading *vepris* for *veris*, and *ad ventum* for *adventus*, has, I

think, entirely cleared up this Passage; whereas the common Reading seems to be neither Grammar nor Sense.

⁴ *Tear*

⁴ *Tear*
⁵ *Gætulian*
ca, abound

The KEY.

HORACE, in this ODE, complains of *Chloë's* shunning and flying from him; he compares her to a young Hind seeking its frightened Mother in the By-ways of the Mountains, who is so timorous, that the very blowing of the Leaves, and stirring of the Bushes by the Lizards, made her Heart beat, and Knees tremble. So *Lucan* says of *Pompey* flying, ——— *Pavit ille fragorem montorum ventis nemorum*; the moving of the Trees with the Wind frightened him. But *Horace* adds, *non sine vano metu*, not without a groundless Fear; she needed not be afraid of him, as if he were a Tiger or Lion, to tear and rend her to pieces; but he would treat her as became a Lover, with all the Civility, Tendernefs, and Kindnefs fuitable to her Sex.

It is the Male that gives Charms to Womankind, that produces an Air in their Faces, a Grace in their Motions, a Softnefs in their Voices, and a Delicacy in their Complexions. The more Aversion a young Woman shews to a Man, the greater is her Desire to have him; she talks, moves, and smiles with a Design upon him. Ever

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Nam, seu mobilibus vep̄is inhorruit
Ad ventum foliis, seu virides rubum

Dimovere lacertæ,

Et corde & genibus tremit.

Atqui non ego te, tigris ut aspera,
Gætulufve leo, frangere persequor.

Tandem define matrem

Tempeſtiva ſequi viro.

5 | Nam ſeu ad ventum vep̄is inhorruit mobilibus foliis, ſeu virides lacertæ dimovere rubum, tremit & corde & genibus. Atqui ego non perſequor frangere te, ut aspera tigris, Gætulufve leo. Tandem tempeſtiva viro define ſequi matrem.

10

ANNOTATIONS.

4 Tear you, *Perſequor frangere*. This is wild and ſavage, continuing long in no certain Place. *Gætulia* is a Part of *Mauritania*, near to Mount *Atlas*.
a Greciſm for *non perſequor ut frangam*.
5 *Gætulia*, a Country in the Inner *Africa*, abounding with Lions. The People were

THE KEY.

Feature of her Face, every Part of her Dreſs, beſpeaks her Mind and Inclination to him. Thoſe Women, who have a real Indifference or Averſion to Men, are generally ſour and unamiable, and cenſorious; it is becauſe no Man loves them, they pretend that they love no Man. There is a very good Reaſon why no Man loves them, becauſe there is nothing lovely in them. They are both ugly and ill-natured, who having nothing beautiful themſelves, endeavour to detract from or ridicule every thing that appears ſo in others. Horace concludes, *Tandem tempeſtiva viro define ſequi matrem*. Being marriageable, ſaith he, leave off to follow your Mother, and innocently converſe with Men, which will improve your Knowledge, give you an Opportunity to ſhew your Virtue and Eloquence, and laſt bring you to be an honourable Matron and Wife.

What time this ODE was writ is uncertain.

ODE XXIV.

TO VIRGIL¹,Who immoderately bemoaned the Death of
*Quintilius*².

WHAT Shame or Bounds of Grief can there be in lamenting the Loss of so choice a Man as *Quintilius*? O *Melpomene*³, to whom *Jupiter*, the Father of the Gods, has given a fine Voice, to be joined in consort with the Harp, teach me to compose mournful Songs⁴.

5 Doth then an eternal Sleep, *Death*⁵, possess *Quintilius*? When will Modesty and an untainted Fidelity, the Sister of Justice, and undisguised Sincerity, find any Person equal to him? That great Man indeed is dead, and to be lamented by many good Men:
10 but to be more lamented by none than you, O *Virgil*.

But, alas! you shewing your Affection for him in vain; desire of the Gods that *Quintilius* may be restored again to Life, though he was not given to you with a Design that he should live here for ever.

But if you should tune, more harmoniously even than *Thracian Orpheus*, your Fiddle, which was heard by the Trees themselves,
15 Life cannot return to animate the empty Ghost of *Quintilius*, whom *Mercury*⁶, inexorable to the Prayers of Men, so as to break through the Laws of Fate, has once driven with his black Rod, to the dark Company of Souls departed. A hard thing this is indeed; but whatever cannot possibly be amended, is made more
20 easy⁷ by bearing it patiently.

ANNOTATIONS.

¹ *Virgil*, see Ode iii.

² *Quintilius*. This is not *Quintilius Varus*, who commanded the Army in Germany under *Augustus* as his General, who after his Army was routed, killed himself. For that was 27 Years after *Virgil*'s Death, and 18 after *Horace* died. But *Quintilius Varus* the Poet and Critick of *Cremona*, an intimate Friend of *Virgil*'s, who died about the tenth Consulship of *Augustus*.

³ *Melpomene*, one of the Muses, who first composed Tragedies; and therefore *Horace* properly addresses himself to her for assistance in writing a Funeral Elegy on *Quintilius Varus*. See Ode xviii.

⁴ Teach me mournful Songs. Some read *lugubris* in the singular Number, and then supply or add *Dea*, O Goddess; so the Sense will run thus: O *Melpomene*, *Dea lu-*

gubris cantus, præcipe modum lugendi tui dilectum caput; O *Melpomene*, the Goddess of mournful Songs, teach me what Measure or Medium I shall keep in bemoaning the loss of so choice a Man. *Seneca*, in his hundredth Epistle, says, *Est aliquis & dolendi decor: hic sapienti servandus est: ut quemadmodum in cæteris rebus, ita & in lachrymis aliquid sat est imprudentium ut gaudia, sic dolores exundare. Equo animo excipe necessaria*: There is a certain Decorum to be observed in grieving, which is the Part of a wise Man to observe; and as in other things, so in Tears there is some Moderation to be used. As it is Foolishness to exceed in Joy, so it is in Grief; bear that which cannot be avoided with an equal Mind that is, patiently.

⁵ *Death*. There is a great Resemblance between

O D E XXIV.

Ad VIRGILIUM,

Qui immoderatè deflebat mortem Quintilii.

O R D O.

QUIS desiderio fit pudor aut modus
 Tam cari capitis? præcipe lugubres
 Cantus, Melpomene, cui liquidam pater
 Vocem cum citharâ dedit.

Ergo Quintilium perpetuus sopor
 Urget? cui Pudor, & Justitiæ soror
 Incorrupta Fides, nudaque Veritas,

Quando ullum invenient * parem?
 Multis ille bonis flebilis occidit;
 Nulli flebilior quàm tibi, Virgili.
 Tu frustra pius, heu, non ita creditum
 Pofcis Quintilium Deos.

Quòd si Threicio blandiùs Orpheo,
 Auditam moderere arboribus fidem;

Non vanæ redeat sanguis imagini,
 Quam virgâ semel horridâ

Non lenis precibus fata recludere
 Nigro compulerit Mercurius gregi.

Durum: sed levius fit patientiâ,

Quidquid corrigere est nefas.

thram, auditam ipsi arboribus, sanguis, vita, non redeat vanæ imagini, umbræ Quintilii, quam Mercurius non lenis, inexorabilis, precibus hominum recludere fata, resolvere leges atorum, semel compulerit nigro gregi, adegerit ad nigrum gregem virgâ, horridâ, duram, acerbum id quidem; sed quidquid nefas est corrigere, non potest emendari, fit levius patientiâ.

* Inveniet, Benteleus.

A N N O T A T I O N S.

between Death and Sleep; *Hesiod* says, that *Nox* is the Parent of both. So that both *Greek* and *Latin* Poets use *Nox* Night, and *Somnus* Sleep, for Death. So *Horace*, *Book III. Ode xi.*

Surge, ne longus tibi somnus, unde Non times, detur.

life, lest a long Sleep, Death, that you are not aware of, come upon you. And *Catullus* *Epigram. Nobis, cum semel cecidit brevis Nox, est perpetua una dormienda.* When once short Light, that is Life, has failed us, the Night, that is Death, which is an everlasting one, is to be slept. And *Virgil, Æneid. x.* expresses it elegantly,

li data quies oculis, & ferreus urget somnus, in æternam clauduntur lumina noctem.

A permanent Rest, and hard Iron Sleep, possessed, seized his Eyes, they are shut up to an eternal Night by Death.

⁶ Mercury, see *Ode x.*

⁷ That which is difficult may be made more easy. So *Virgil*—*Superanda omnis fortuna ferendo est; feras, non culpes, quod mutari non potest*; all Hardships are to be overcome by bearing them; bear, and do not complain of that, which cannot be removed. And *Terence, Ut quimus, aivni, quando ut volumus non licet*; if we cannot do as we will, let us be contented with doing what we can, and be satisfied with our present Condition.

The KEY.

DEATH sets a Seal upon every Person's Character, and places him out of the reach of altering it. While one lives, he is still within the possibility of falling away from Virtue, and losing the Fame, of which he was once possessed. Death only closes a Man's Reputation, and determines it as good, or bad. This, among other Motives, may be one Reason, why we are naturally averse to the launching out in a Man's Praise, till his Head is laid in the Dust. Whilst he is capable of changing, we may be forced to retract our Opinions. He may forfeit the Esteem we have for him, and some time or other appear to us under a different Light from what he does at present. In short, as the Life of any Man cannot strictly be called happy or unhappy, so neither can he be pronounced vicious or virtuous, before the Conclusion of it, which is the Case of *Quintilius Varus* before us.

Horace, in this beautiful ODE, addresses himself to *Virgil*, immoderately lamenting the Death of *Quintilius*, not reproving him for it, but most artfully insinuating, that one could hardly grieve enough; *Quis sit pudor aut modus mœroris magno desiderio tam cari capitis?* What Modesty or Measure of Grief can there be for the great loss of so choice a Man? *Cari capitis*, by the Figure *Synecdoche*, the Head, for the whole Man. He brings it in by way of Question, that *Melpomene* might decide it, not himself, cunningly giving her Answer, *Ergo perpetuus sapor urget Quintilium?* Does then an eternal Sleep, Death, possess *Quintilius*? How elegant is the Metaphor, eternal Sleep for Death? And how apposite to the Question of the *Muse*, to convince *Virgil* of the Unreasonableness of his immoderate Grief for *Varus*, since he was now possessed of that State which was unchangeable, that Sleep which he could never awake out of?

The Ancients, as I have before observed, took great care not to name *Death*, but figuratively, with an Epithet to soften the Terror of it. Hence these Expressions, *He slept with his Fathers*, was gathered to his Fathers, has gone the way of all the Earth, or of all Flesh. *Cui quando pudor & incorrupta fides, soror Justitiæ & nuda Veritas, invenient ullum parem ei?* To whom, when will Modesty and an untainted Fidelity, the Sister of Justice, and undisguised Sincerity, find any like him? A short but elegant Testimonial of *Quintilius's* Praise. *Tully* commending *Crassus*, says, *Fuit mirificus quidam in Crasso pudor*; there was a wonderful Modesty in *Crassus*. *Ergo incorrupta fides, soror justitiæ, nudaque veritas.* Here *Horace* elegantly joins Fidelity and Sincerity, as the Sister of Justice, together, for the one can never be true and good without the other; namely, Veracity, of which *Cicero*, in his Oration for *Cælius*, says, *magna vis virtutis, quæ contra hominum ingenia, calliditatem, solertiam*

contraque

The KEY.

contraque fides hominum insidias, facile se per seipsam defendat ; O the great Force of Veracity, which, against the Designs of Men, their Deceitfulness and Craftiness, can easily defend itself. *Nuda*, naked, which openly, without any Tergiversation or mental Reservation, can overcome all the Artifices of cunning and artful Men. *Invenient illum parem ei?* Will these Virtues, since *Varus* is dead, find any one like him, who made them his inseparable Companions, and shewed they were always present with him, without any Mixture of Hypocrisy or Disguise? *Ille quidem occidit*, he, indeed, that great Man is dead, *flebilis a multis bonis viris*, to be lamented by all good Men; *sed flebilior nulli magis quam tibi*, O *Virgili*, but to be lamented by none more than you, O *Virgil*. Here he acknowledges, that *Varus's* Death ought to be regretted by all good Men, especially by *Virgil*, who was his intimate Friend; then artfully he says, *sed, heu, tu pius poscis Deos Quintilium*; but you, out of your great Respect and Regard for your departed Friend, desire back *Quintilius* from Death. *Non creditum tibi a Diis ita, ut semper viveret*, not given to you by the Gods, that he might live here for ever. He is their Gift, and they may call him when they please; how unreasonable therefore is it for you, by immoderate Grief, to be angry with them for taking that which is their own? *Quod si tu moderare blandius Threicio Orpheo fidem auditam ipsis arboribus*; suppose you could more harmoniously tune your Fiddle than *Thracian Orpheus*, who could charm even inanimate Beings by the Sweetness of his Musick, yet *sanguis non redeat vanæ imagini*, Life cannot return to your dead Friend. The Ancients believed, that when a Man was once dead, his Soul, or the spiritual Part, if a good Man, went to the *Elysian Fields*; and his Body remained upon Earth. That the Soul had a Vehicle of pure light Air, an Image as it were of the Body, having all its Shapes and Parts, but so subtle, that, like Wind, it could not be touched. Now, says *Horace*, you may grieve as much as you please, 'tis all in vain, you can never bring back *Varus's* Soul to his dead Body. All the Art that *Orpheus* had, which was so great that it made the Trees and Rivers follow him, yet could not bring back *Eurydice* his Wife, after she was dead, to Life again. *Quam Mercurius non lenis precibus hominum*; whom *Mercury*, inexorable to the Prayers of Men, has once driven with his black Rod to the dark Company of departed Souls. Then he most beautifully ends, *durum quidem, that is a hard Matter*, O *Virgil*, indeed, that there is no way to get *Quintilius* back again to Life, especially to you who are overwhelmed with Sorrow for him; but remember that whatever cannot be amended, or corrected, may be made more easy by Patience. This ODE was writ in the Year of the City 729, of *Horace's* Age 22, before CHRIST 22; so that, from this present Year 1739, it is 1761 Years since it was writ.

ODE XXV.

To LYDIA now an old Woman.

He insults her, because now being grown old, she is deservedly contemned by her Lovers.

THE wanton young Men now more rarely¹ than heretofore batter your Window-Shutters fastened together with frequent Strokes, nor do they now take away Sleep from you by their Noise in the Night, and singing; and your Gate, which before moved easily on the Hinges, now loves to keep shut on its Threshold.

Now you hear daily less and less the Voice of your Gallants shut out, saying, O Lydia², do you sleep long Nights, whilst your Lover perish before your Doors? You, an unconstant old Woman, and despised in your turn, for your Impertinence, shall bewail your Gallants, being left alone in a narrow Lane³ by your Lovers, the Thracian North Wind⁴ raging more about the Change of the Moon, than at other times: When furious Love and Lust⁵, which use to make Mares mad, shall torment you about your ulcerated Liver⁶, not without complaining, that the wanton Youth takes more delight in the green Ivy-Tree, in a young Wench of a dark myrtle Colour, but devotes the dry Leaves (old withered Women) to Hebrus, a River in Thrace⁷ very cold, and therefore a Companion of Winter.

ANNOTATIONS.

¹ The wanton young Men now more rarely, &c. It was the Custom in Rome for youthful Lovers to visit their Mistresses at Night, and carry with them Flambeaux, Iron Bars, or wooden Crows, and other such Instruments, to break open the Windows or Gates, if they were not presently opened to them. *Quantiunt* is the very Term made use of to denote the battering down of the Walls and Bulwarks of a City or Castle.

² O Lydia, do you sleep long Nights, whilst your Lover perish before your Doors? This is the Beginning of the Song that the Lovers of Lydia sung before her Door, when she would not open it to them.

³ In angiportu, in a narrow Lane. See Terence *Adelpb.* *Id quidem angiportum non est pervium*, truly this Lane is no thoroughfare.

⁴ The Thracian North Wind raging more about the Change of the Moon. So Livy, lib. iv. cap. xx. *Interluniorum dies tempestatibus plenas, & navigantibus quam maximè metuendas, non solum peritiae ratio, sed etiam vulgi usus intelligit*; Reason and Experience has made appear, even to the Observations of the Vulgar, that at the Change of the Moon, when the Earth is placed betwixt the Sun and her, that Period of time is rendered very tempestuous, and greatly

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O D E XXV.

*Ad LYDIAM jam vetulam.**Insultat ei, quod jam vetula meritis spernatur ab amatoribus.*

O R D O.

PARCIUS junctas quatiunt fenestras

Ictibus crebris juvenes protervi,
Nec tibi somnos adimunt: amatque
Janua limen,Quæ prius multum faciles movebat
Cardines. audis minus & minus jam,
“ Me tuo longas pereunte noctes*,

“ Lydia, dormis?

Invicem mœchos anus arrogantes
Flebis in solo levis angiportu,
Thracio bacchante magis sub inter-lunia vento:
Cum tibi flagrans amor, & libido,
Quæ solet matres furiare equorum,
Sæviet circa jecur ulcerosum;Non sine questu,
Leta quod pubes ederâ virenti †
Gaudeat, pullâ magis atque myrto;
Aridas frondes hiemes sodali
Dedicet Hebro ‡.*puellas vetulis; quod leta pubes magis gaudeat virenti ederâ, puella pullâ atque myrto co-*
re; dedicit aridas frondes Hebro, fluvio Thraciæ frigidissimo, ideoque sodali hyemis.

* Longam noctem, Bentleyus.

† Virente, Bentley.

‡ Euro, Bentley.

A N N O T A T I O N S.

greatly to be feared by Seamen, and others
who sail upon the Seas.When furious Love and Lust, which
make Mares mad. So Virgil, *Geor. iii.*
Illicet ante omnes furor est insignis equarum.
above all there is a remarkable Madness
Mares, when the Season of Desire of the
Male comes on.* Shall torment you about your ulcerated
Liver. The Ancients supposed the Liver to
be the Seat of Love. *Ulcerosum*, properly
full of Ulcers or Sores; but here it denotes
the Uneasiness of Mind occasioned by vehe-
ment Lust and other corrupt Inclinations of
enjoying unlawful Pleasures.

The

The KEY.

HORACE, in the Change of his Subjects, shews a great deal of Art and Judgment: In the preceding ODE he sets forth, that the Death of a good Man, such as *Quintilius Varus* was, cannot but be lamented by *Virgil*, and all good Men. In this he lays before us the unhappy State and Deformity of *Lydia*, a Woman of the Town, who in her youthful Days had ensnared many fine young Gentlemen to their Ruin, and among others had behaved in a very haughty manner to our Poet, while she was in the Bloom of Youth, and attended by many Suitors; but being now grown old, and her Beauty decayed, she is forsaken and contemned, and even insulted by her former Admirers.

Good Men are called off the Stage, before God sends his Punishments upon a Nation. They are removed from the Evil to come, because they have no hand in the Sins that bring it. They did all they could, by their Examples and Practices, to put a check to the Current of those reigning Sins and Vices. But the Wicked are kept for the Day of Evil and Punishment; and the preserving them alive both a Punishment to themselves and others.

Horace here tells old *Lydia*, that her House is not now frequented and stormed, like a City besieged, in the Night, as it was before, that her Windows and Doors grow rusty upon the Hinges; and to make her grieve the more for her former Insolence and Petulancy, he repeats the Words or Intreaties the young Men were used to make, to get admittance into her House. *O Lydia, tu dormis longas noctes, me tuo amatore pereunte ante foras tuas?* *O Lydia*, do you sleep long Nights, whilst I your Gallant perish before your Doors? She ought to expect to be treated in the same manner in her old Age, and be as much despised now, as she in her blooming Years had despised others. Had she led a virtuous and sober Life, she would never have been so much deserted in her advanced Years, the Virtuous would have taken care of her in old Age; but now she was abandoned to all the Miseries and Hardships that a guilty Conscience, and the Thoughts of an ill-spent Life, could bring upon her, to be starved to Death, with Infamy and Disgrace in the Streets.

It is a certain Sign of a foolish and dissolute Mind, if we want our Youth again only for the Strength of Bones and Sinews, which we once enjoyed. It is as absurd in an old Man or Woman, to wish for the Strength of a Youth, as it would be for a young Man to wish for the Strength of a Bull or Horse. To have the same Inclination to Leachery and Lewdness, when we have no Strength to gratify these Passions, is a Punishment of itself, and shews, that if it were in our power, as well as it is in our Inclinations, we would

still

The KEY.

still continue to go on in that wicked Course of Life, though we were to live to *Methuselah's* Age.

Horace ends this ODE beautifully, telling *Lydia*, that she might now see her Errors by her Punishment. To see herself abandoned and forsaken now, who was so much respected and caressed in her younger Years, puts her upon the Torture and Punishment, and complaining that they were ungrateful and unjust in forsaking her now, to whom she granted so many Favours in her juvenile Years; she wishes now that she had behaved herself more modestly, decently, and frugally in her Youth, finding herself now overwhelmed with the Burden and Infirmities of Age, Want, Shame and Disgrace. For the wanton Youth take delight in the green Ivy-Tree, in young and blooming Beauties, and despise the wrinkled Brows and withered Faces of old Women. How beautiful are these Metaphors, in comparing Youth to the Ivy-Tree, which is always green, and the Myrtle, which is full of Sap and Juice; and old Age to dry Leaves, ready to fall off of themselves, without the blowing of any Wind, dry, insipid, and useless, usually blown into the River to be carried down with the Stream, and drown'd in oblivion? So we, when we are come to a good old Age, are ready to drop into the Grave, without any other Disease but that of Years; we are then a Burden to ourselves, and useless to the Generation we live in. But let us take warning, and live in such a manner, as that we may neither be ashamed to live, nor afraid to die.

This ODE was certainly writ long after the eighth of this Book, where he says, *Lydia, oro te, dic per omnes Deos, cur properes perdere Sybarin amando?* *Lydia*, I adjure you by all the Gods, tell me why you make so much haste to kill *Sybaris* by Amours? And ODE xiii. of this Book, where he says, *O Lydia, cum tu laudas cervicem ceream & brachia Telephi, vae, meum fervens jecur tumet difficili bile*; *O Lydia*, when you praise the charming Neck and beautiful Arms of *Telephus*, woe's me, my inflamed Liver swells with jealous Revenge, that 'tis with difficulty I bear it. Here *Lydia* was in the Prime of her Beauty and Strength; but now she is decrepit and old, wrinkled and grey-headed, all her Charms are vanished, and she become the Object of Scorn and Contempt. But at what time of *Horace's* Age precisely this ODE was writ, is uncertain.

ODE XXVI.

To his Muse, concerning ÆLIUS LAMIA¹.

It doth not become the Lovers of the Muses to be subject to Cares and Grief. The Poet commends his LAMIA to the Pimplean Muse.

IF I be but acceptable to the *Muses*, I will commit Sorrow and Fear² to be carried by the boisterous Winds into the *Cre-tick* Sea⁴: entirely unconcerned what King of the cold Region, under the *Artick Pole*, may make himself to be feared; or what⁵ may terrify *Tiridates*⁵, King of *Armenia*.

O sweet *Pimplea*⁶, who rejoice in pure Fountains, join together Flowers produced by the Sun, compose a Garland for my *Lamia*; my Honours made in praise of *Lamia*, contribute little to his Honour without your Assistance.

It becomes you, and your Sisters, the *Muses*, to consecrate¹⁰ this *Lamia* to Immortality, upon new Harps, and with *Lyrick* Strains, such as the *Lesbian Sappho*⁷ and *Alcæus* were accustomed to use.

ANNOTATIONS.

¹ *Ælius Lamia*, an ingenious Poet, whom he praises for his great Genius, and advises him to free himself from Cares and Fears, that he may attend the Muse proper for the Subject he is writing upon, and be crowned and made famous to all succeeding Generations.

² *Tristitiam & metus*, Sorrow and Fear. These both create Uneasiness, as *Cruquius* says; the last upon account of the present Evil, and the first upon the Expectation or Apprehension of that which is to come.

³ *I will commit Sorrow and Fear to be carry'd by the boisterous Winds into the Cre-tick Sea*. This was a way the Ancients had of expressing themselves, when they designed to bury any thing in oblivion, that it might never be had in remembrance.

⁴ *The Cretick Sea*. The Island *Crete*, now called *Candy*, situate in the Mouth of the *Ægean* Sea, between *Rhodes* and *Peloponnesus*: The Breadth of it is 50 Miles, the Length of it 270 Miles. In this Isle, they say *Jupiter* was brought up, and buried too. There were once a hundred Cities

in the Island. The People were excellent Archers, and mightily given to lying, as *St. Paul* observed of them out of a Poet of their own, *Epimenides*.

⁵ *Tiridates*, King of *Armenia*, he having forced into Exile *Pbraates* King of the *Persians*, was by the unanimous Consent of the Nobility advanced into his place; he hearing that *Pbraates* was to be assisted by the greatest Power of the *Scythians*, to recover his Empire, was so terrified, that, leaving *Persia*, he fled to *Augustus*. See *Justin*, Book xlii. towards the End.

⁶ *O dulcis Pimplea*, O sweet *Pimplea*, a Mountain and Fountain in *Macedonia*, sacred to the Muses, who are upon that account called *Pimpleæ* and *Pimpleides*.

⁷ *Sappho*, a famous Poetess, Inventress of the *Sapphic Verse*, being rejected by her Lover *Phaon*, she destroyed herself. There was a Promontory in *Arcadia*, called *Leucate*, on the Top of which was a little Temple dedicated to *Apollo*. In this Temple it was usual for despairing Lovers to make their Vows in secret, and afterwards

O D E XXVI.

Ad Musam, de ÆLIO LAMIA.

*Non decet cultores Musarum esse obnoxios curis & mœroribus.
Poetæ commendat suum LAMIAM Musæ Pimpleæ.*

O R D O.

MUSIS amicus, tristitiam & metus
Tradam protervis in mare Creticum
Portare ventis: quis sub Arcto
Rex gelidæ metuatur oræ,
Quid Tiridatem terreat unice
Securus. ô quæ fontibus integris
Gaudes, apricos nocte flores,
Nocte meo Lamia coronam,
Pimplea * dulcis: nil sine te mei
Profunt † honores. hunc fidibus novis,
Hunc Lesbio sacrare plectro
Teque tuasque decet sorores.

E GO amicus musis, tra-
dam tristitiam & me-
tus portare protervis ven-
tis in Creticum mare: unice
securus, quos rex gelidæ oræ
sub Arcto polo metuatur,
quidve terreat Tiridatem,
regem Armeniæ. O dulcis
Pimplea, quæ gaudes inte-
gris fontibus, nocte flores
apricos, nocte coronam meo
Lamia, mei honores facis
in laudem Lamia, nil pro-
sunt ei sine te. Decet te,
tuasque sorores, sacrare hunc
Lamiam immortalitati ve-

nis fidibus, hunc, inquam, lyrico plectro, quali Sappho & Alcæus consueverunt uti,

* Pimplei, Bontleius.

† Possunt, Bent.

A N N O T A T I O N S.

to sling themselves from the Top of the
Precipice into the Sea, where they were
sometimes taken up alive. This Place
was therefore called the *Lovers Leap*; and
either the great Fright they had been
in, or the Resolution that could push them
to so dreadful a Remedy, or the Bruises
which they often received in their Fall, ba-
tised all the tender Sentiments of Love,
and gave their Spirits another Turn;
those who had taken this Leap, were ob-
served never to relapse into that Passion.
Sappho tried the Cure, but perished in the
experiment. I shall here give you the first
and last Stanza's of her Ode she made to
Love.

O Venus, -Beauty of the Skies,
To whom a thousand Temples rise,
Gayly false in gentle Smiles,
Full of Love-perplexing Wiles;
O Goddess! from my Heart remove
The wasting Cares and Pains of Love.

Celestial Visitant once more
Thy needful Presence I implore!
In Pity come and ease my Grief,
Bring my distemper'd Soul Relief;
Favour thy Suppliant's hidden Fires,
And give me all my Heart desires.

* Alcæus, a Greek Lyric Poet, who lived
in the time of Sappho.

The

The KEY.

LUcius Ælius Lamia, being of Brutus's Party, of which Horace once was, when Brutus and Cassius were routed at Philippi; Lamia was afraid that all things would be turned into Confusion, and the Commonwealth ruined; the Thoughts of which filled him with Melancholy and Fear. Horace, to comfort him, writ this ODE, wherein he shews him the Method he took to drive away these Passions of Sorrow and Fear, namely by committing them to the Winds, to be driven into the Sea; for by the Cretick Sea, is meant any Sea: that is, to bury them in oblivion, never to be remembered. It must be owned, that Fear is a very powerful Passion, since it is esteemed one of the greatest Virtues to subdue it. It being implanted in us for our Preservation, it is no wonder that it sticks close to us, as long as we have any thing we are willing to preserve. But as Life and all its Enjoyments would be scarce worth the keeping, if we were in a continual Dread of losing them, it is the Business of Religion and Philosophy (which Horace here recommends to his Friend) to free us from all vain Uneasiness and unnecessary Anxieties, and direct our Fear to its proper Object. Horace therefore says, *Unice securus qui rex gelidæ oræ sub Arcto polo metuatur, quidve terreat Tiridatem*, entirely unconcerned, what King of the cold Northern Region, Scythia, under the Arctick North Pole, may have struck a Terror on all Nations round him, or what may make Tiridates afraid. Here he advises Lamia to be of good Courage; if you give up yourself to the pleasant Study of contemplating the wonderful and beautiful Works of Nature, and of making Verses and Poems in her Praise, neither the Kings of the North nor South can disturb your Peace. And then he makes an Apostrophe to the Muse, *O dulcis Pimplea, quæ gaudes integris fontibus*; O sweet Pimplea, who rejoice in pure Fountains. This, as Cruquius observes, is allegorically spoke; pure Fountains, that is good, sincere, courageous, and upright Men, they ought to fear nothing; the Muses, that is, the Works of Nature, drive away all Fear from them. *Necte flores apricos*, collect Flowers produced by the Sun, which have the greatest Smell and Fragrancy; *necte coronam meo amico Lamia*, compose a Garland to my Friend Lamia; *mei honores*, my Honours, that is, my Verses or Poem in praise of Lamia, can add nothing of honour to him without your Assistance. By *Musa*, we

The KEY.

we must understand Poetry, and the Study of polite Literature. So
Virgil, Georgic. ii. v. 475.

*Me vero primum dulces ante omnia musæ
 Excipiant.*

But chiefly, above all things, may the sweet Muses receive me.

And a little after, v. 490. he says,

*Felix qui potuit rerum cognoscere causas,
 Atque metus omnes, & inexorabile fatum,
 Subjiciet pedibus, strepitumque Acherontis avari.*

Happy he who can know the Causes of things, who has trampled under his Feet, that is, has subdued, all Fear and unalterable Fate, and the Noise of *Acheron*, the River of Hell, so voracious that it can never be satiated with the great Number of Souls.

We see that *Virgil* and *Horace*, those great Poets, propose the same Cure of Sadness and Fear. *Decet te tuasque sorores*, it becomes you and your Sisters, that is, Musick and the other Liberal Sciences, *sacrare hunc Lamiam immortalitati*, to consecrate this *Lamia* to Immortality, *novis fidibus*, upon new Harps. *Torrentius* says, the Ancients called that *new*, which was wonderful, great, and sublime. Here the Instruments are put for the Songs or Poems played upon them. Put his Mind, says *Horace*, upon that Vein of Poetry, that neither Cares nor Fears can disturb him; let his Productions be such, as, like *Sappho* and *Alcæus*, he may never be forgot, but his Fame last throughout all Ages.

This ODE was written in the Year of the City 728, of *Horace's* Age 41, before Christ 23: so that from this present Year 1739, it is 1762 Years old.

ODE XXVII.

To his FELLOW-GUESTS.

That they may not quarrel in time of drinking, and fight amidst their Cups, after the manner of *Barbarians*.

IT is the Custom of the *Thracians*¹ to quarrel amidst their Cups, designed by *Nature* for the Enjoyment of innocent Mirth: break off this barbarous Custom, and preserve modest *Bacchus*² from bloody Contentions³.

5 A *Persian*⁴ Sword is vastly disagreeable to Wine and Candles⁵, nocturnal Entertainments. O my Companions, forbear your shameful Noise⁶, and sit quietly with your Elbows close⁷.

Will you also that I take part with you of strong *Falernian* 10 Wine? I will not drink upon any other Condition than this, that the Brother of *Megilla*⁸ of *Opus*⁹, one of the Guests, tell me by what Wound, the Love of what Maid, with what Arrow of *Cupid* he is undone, what Maid he loves.

Do you not care to name the Maid whom you love? I will not 15 drink upon any other terms. Whatever beautiful Maid hath the Ascendant over you, she hath kindled a Fire you need not be ashamed of, and you are always captivated with a generous Love.

Whatever kind of Mistress you have, come tell me, put it in to Ears safe to keep a Secret trusted to them, (*Horace*, having 20 heard the Maid's Name, cries out) Ah, wretched young Man, worthy of a better Love, in how great a Gulph¹⁰ of Misery are you plunged!

ANNOTATIONS.

¹ *Thracian*, see Ode xviii.

² *Bacchus*, a Metonymy, the God of Wine, for Wine it self. *Bacchus*, see Ode xii.

³ From bloody Contentions. This is by the Figure *Hypallage*, for *prohibere rixas à Baccho*, keep Quarrels from *Bacchus*.

⁴ *Persian*. Since the *Medes* and *Persians* were all one Monarchy, I have translated it *Persian*. See Ode xxii.

⁵ Wine and Candles. The Ancients began their Feasts in the Evening, and continued them the most part of the Night; so that they were obliged to have Candles or Lamps.

⁶ Shameful Noise. The Table, while at Meat, amongst the Ancients was reckoned

sacred; and to make a noise at that time was a profaning of the Feast, by breaking its silence, and offending *Angerona* the Goddess of Silence, who was supposed to preside at Feasts.

⁷ Elbows close. The Ancients at Dinner and Supper lay upon Beds, leaning or resting their Heads upon their left Elbow, and feeding themselves with their right Hand. The Women were allowed to sit, which was thought most decent for that Sex.

⁸ *Megilla* tell me. The Custom was, that if the Guest named his Mistress, he who asked her Name was obliged to drink many Cups as there were Letters in her Name.

O D E XXVII.

Ad SODALES CONVIVAS.

*Ne rixentur inter potandum, & pugnent inter pocula, more
Barbarorum.*

O R D O.

NA T I S in usum lætitiæ scyphis
Pugnare, Thracum est: tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.

Vino & lucernis Medus acinaces
Immane quantum discrepat. impium

Lenite clamorem, sodales,
Et cubito remanete presso.

Vultis severi me quoque sumere
Partem Falerni? dicat Opuntia

Frater Megillæ; quo beatus
Vulnere, quâ pereat sagittâ.

Cessat voluntas? non aliâ bibam
Mercede. quæ te cunque domat Venus,

Non erubescendis adurit

Ignibus, ingenuoque semper
amore peccas. quidquid habes, age,

Depone tutis auribus, ah miser,

Quantâ laboras in Charybdi,

Digne puer meliøre flammâ!

Thracum est pugnare
Scyphis natis in usum
lætitia: tollite barbarum
morem, prohibeteque vere-
cundum Bacchum sanguineis
rixis. Medus acinaces im-
mane quantum discrepat a
vino & lucernis, conviviis
nocturnis. O sodales, le-
nite impium clamorem, &
remanete presso cubito. An
etiam vultis me quoque vo-
biscum sumere partem fa-
lerni vini Falerni? Non
bibam aliâ mercede, nisi
frater Megillæ Opuntia,
unus è convivis, dicat quo
vulnere, amore cujus puel-
læ, sit beatus, quâ sagittâ
Cupidinis pereat, quam pu-
ellam amat. An voluntas
cessat nominandi puellam
quam amas? Non bibam
aliâ mercede. Quæcunque
Venus domat te, non adurit
erubescendis ignibus, sem-

perque peccas ingenuo amore. Quidquid habes, age, depone auribus tutis ad rem creditam con-
veniam. (Horatius, audito nomine puellæ, exclamat) Ah Miser puer, digne meliøre flam-
mâ, in quantâ Charybdi laboras!

A N N O T A T I O N S.

me. This we have from an Epigram of
artial, Book I.

*Navia sex cyathis, septem Justina biba-
tur;*

*Quinque Lycas, Lyde quatuor, Ida tri-
bus;*

Omnes ab infuso numeretur amica Falerno.

Navia be drank to in six Cups, *Justina*
seven; *Lycas* in five, *Lyde* in four, *Ida* in
three; let every Mistress be numbered by the
wine poured out.

Opus, a City in *Boeotia*, in that Part of it
called *Locris*.

¹⁰ *Gulf*. *Charybdis* was a Gulf in the *Sicil-
ian* Sea, now called *Galefate*; situated over
against *Scylla*, a dangerous Rock: Whence
the Proverb,

*Incidit in Scyllam, cupiens vitare Cha-
rybdim;*

He hath fallen upon *Scylla*, desiring to shun
Charybdis; when a Person striving to shun
one Evil, falls into another: it being very
difficult for Sailors to escape the one, and not
be dashed against the other.

plunged! What Witch, what Magician, what God can free you from her by enchanting Herbs brought from *Thessaly*¹¹? Scarcely can *Pegasus*¹² himself extricate you from this three-shaped frightful *Chimæra*¹³.

ANNOTATIONS.

¹¹ *Thessaly*, see Ode x.

¹² *Pegasus*, a winged Horse, begot of the Blood of *Medusa*, so called from the Greek Word *πηγῆ*, a Fountain. He flew into *Helicon*, and, striking a Rock with his Hoof, opened a Fountain, which from thence was called *Hippocrène*, or *Fons Caballinus*, the

Horse-Fountain. *Bellerophon* meeting him, got upon his Back, and being mounted on high fell down for fear; but the Horse flew up to Heaven, and was there made a Constellation.

¹³ *Chimæra*, a Mountain in *Lycia*, that vomiteth up Fire. Lions dwell upon the top

The KEY.

HORACE having, in the preceding ODE, advised *Lamia* to the Study of Poetry, and other Liberal Sciences, to cure him of his Cares and Fears; it is probable, that either *Lamia* took to Feasting and Drinking, and that there had been a Quarrel; or that he wrote to *Horace*, why he did not prescribe to him his old Cure, the moderate Use of Wine, merry Company, and Feasting. *Horace* does not here send him a particular Answer, but one in general to all Feasters and Drinkers; wherein he elegantly tells him of the barbarous Custom of quarrelling amidst their Cups, which are designed to cheer up our drooping Spirits. The *Thracians* were a barbarous and unpolished People; and therefore it was improper for any civilized Nation to imitate them.

A drunken Man is a greater Monster than any that is to be found among all the Creatures which God has made. This Vice has very fatal Effects on the Mind, the Body, and Fortune of the Person who is addicted to it. In regard to the Mind, it first discovers every Flaw in it. The sober Man, by the strength of Reason, may keep under and subdue every Vice or Folly to which he is naturally inclined; but drinking to excess makes every latent Weed sprout up in the Soul, and shew it self; it gives Fury to the Passions, and Force to those Objects which are apt to produce them. As to the Person, Drunkenness throws a Man out of himself, and infuses

Qualities

Quæ saga, quis te solvere Theffalis
 Magus venenis, quis poterit Deus?
 Vix illigatum te triformi
 Pegasus expediet Chimæra.

Quæ saga, quis magus, qui
 Deus poterit solvere te ab
 illa venenis Theffalis? Vix
 Pegasus expediet te illigatum
 triformi Chimæra.

ANNOTATIONS.

top of it, in the middle there is Grass and Goats, at the foot Serpents. Hence came the Fable of a Monster which vomits Flames, having a Lion's Head, a Goat's Belly, and a Dragon's Tail. So Ovid. *Metamorph.* 6. *Habebat mediis in partibus bircum, pectus & ora leæ, caudam serpentis.*

And because *Bellerophon* made this Mountain habitable, he is said to have killed the *Chimæra*. The Fury of a Lion, Lechery of a Goat, and the Venom of a Serpent, are all centered in a lewd Woman; so that she may very well be compared to this Monster *Chimæra*.

The KEY.

Qualities into his Mind, which she is a Stranger to in her sober Moments. The Person you converse with, after a third Bottle, is not the same Man who at first sat down at Table with you. Besides the ill Effects this Vice produces in those who are actually under its Dominion, it has also a bad Influence on the Mind in its sober Moments. It insensibly weakens the Understanding, impairs the Memory, and makes those Faults habitual, which are produced by frequent Excesses. Those who are addicted to this Vice, generally neglect their Business, spend their Estates, and profusely squander away what their Forefathers acquired by their Care and Industry, and left to them for their Support and Maintenance. Therefore *Horace* says, *Tollite barbarum morem, prohibeteque verecundum Bacchum sanguineis rixis*; Take away that barbarous Custom of quarrelling in your Cups, and drink only so much as may exhilarate the Spirits. The Ancients, when they dined or supped, lay upon Beds, leaning or resting their Heads, a little erected upon their left Elbow, and fed themselves with their right Hand. So *Horace* says here, Keep your Places, be cheerful within the Bounds of Decency and good Manners.

When this ODE was writ, Authors are not certain.

ODE XXVIII.

ARCHYTAS, the Philosopher and Geographer, is brought in answering a certain Mariner, that all must die; and begging of the Mariner not to suffer his Corps to lie unburied on the Shore.

A DIALOGUE between a MARINER and the Ghost of ARCHYTAS.

MARINER. O Archytas¹, Philosopher of Tarentum, a little Quantity of small Dust will cover you, who measured the Sea and Land, and the Grains of Sand, which is without number, near the Shore of *Matinus*²: nor does it avail you, who are at the point of Death, to have reached the celestial
5 Mansions, and to have gone through in your thought the round Pole of the World.

GHOST. It is no wonder that I, a Mathematician and Philosopher, am dead; for *Tantalus*³, the Father of *Pelops* and Feaster of the Gods, and *Titbonus*⁴ the Son of *Laomedon*, at length is removed into the upper Regions, and *Minos*⁵ King of *Crete*, admitted into the Secrets of *Jupiter*, are dead; and those below
10 detain *Pythagoras*⁶ the Son of *Panthus*⁷, sent several times there, although by the Shield removed from the Pillar of the Temple of *Euphorbus*, he asserted that he was *Euphorbus*, who lived in the times of the *Trojans*, and that he had yielded nothing to hideous Death, but Nerves and Skin; and yet, you your self being Judge, he was no mean Searcher into Nature and Truth.

15 But the same eternal Night of Death waits upon all Men, and the Path of Death is once to be trod by every one living,
The

ANNOTATIONS.

¹ Archytas, a Philosopher of Tarentum, a noble City in the farthest Part of the ancient *Magna Græcia*, now *Tarento*; it was inhabited by *Spartans*, under *Phalantus* their Captain. Archytas was a great Mathematician, Astrologer, and Geometrician, and famous for his martial Exploits, having made his escape when *Pythagoras* and some of his Disciples were killed; he was greatly beloved by *Plato* and *Timæus*, upon whose account he came to *Italy*. He wrote several Books, one whose Title is, *De viro bono & felice*, concerning the good and happy Man; another, *de Lege & Justitia*, about Law and Justice; some Fragments whereof are to be found in *Strabo*. He made a wooden Dove that flew; and invented several other curious Machines. At last he perished by Shipwreck.

² *Matinus*, a Hill in *Apulia*, full of Box-Trees.

³ *Tantalus*, the Son of *Jupiter* and *Pluto* the Nymph, Grandfather to *Agamemnon* and *Menelaus*, who are therefore called *Tantalidæ*. On a time he entertaining the Gods, to make trial of their Divinity, killed, dressed, and served up his Son *Pelops* at the Feast; which Fact the Gods so abhorred, that for that loathsome Banquet he made them, they made him one as distasteful; for he was set in the Water up to the Chin, and Apples hopped him on the Lips, yet had he no power to stop the one to quench his Thirst, nor reach up to the other to satisfy his hungry Appetite: But as for *Pelops*, *Jupiter* revived him; and for his Shoulder that *Ceres* had eaten up, he made him one of Ivory. Others say that he was punished

O D E XXVIII.

ARCHYTAS, *Philosophus & Geometra, inducitur respondens cuidam nautæ, quod sit moriendum omnibus; petensque à nauta, ne finet suum corpus jacere insepultum in littore.*

DIALOGUS inter NAUTAM & Umbram ARCHYTÆ.

ORDO.

NAUTA.

O Archyta, par-
va munera
exigui pulveris cobi-
bent te mensorem ma-
ris & terræ, are-
næque carentis nu-
mero, prope Mati-
num litus: nec quid-
quam prodest tibi
moriundo, tentasse æ-
rias domos, percur-
risseque animo rotun-
dum polum mundi.

UMBRA.

Non est mirum me,
mathematicum &
philosophum, esse
mortuum, nam Tan-
talus genitor Pelopis,
& conviva Deorum,

TE maris & terræ, numeroque carentis arenæ
Mensorem cohibent, Archyta,
Pulveris exigui prope litus parva Matinum
Munera: nec quidquam tibi prodest
Aërias tentasse domos, animoque rotundum
Percurrisse polum, morituro.
Occidit & Pelopis genitor conviva Deorum,
Tithonusque remotus in auras.
Et Jovis arcanis Minos admissus: habentque
Tartara Panthoiden, iterum orco
Demissum; quamvis, clypeo Trojana refixo
Tempora testatus, nihil ultra
Nervos atque cutem morti concesserat atræ;
Judice te, non sordidus auctor
Naturæ verique. sed omnes una manet nox,
Et calcanda semel via lethi.

Tithonusque filius Laomedontis, tandem remotus in auras, & Minos rex Cretæ, admissus arcanis,
Jovis, mortui sunt: Tartaraque habent Pythagoram filium Panthei, demissum iterum orco,
quamvis clypeo refixo, testant se fuisse Euphorbum per tempora Trojana, & quod concesserat
nihil atræ morti, ultra nervos atque cutem, te judice, non sordidus auctor naturæ verique. Sed
una æterna nox manet omnes homines, & via lethi semel calcanda est cuilibet viventi.

A N N O T A T I O N S.

punished for blabbing of Secrets. But Cicero
says he had a great Stone hung over his Head
in Hell.

* Tithonus, the Son of Laomedon, who de-
siring long Life, was so wasted with old Age,
that the Poets feigned him to be turned into a
Grasshopper: he was said to be beloved by Au-
rora (on whom he begat Prince Memnon) for
that he used early rising, whereby he preserved
his Life long.

† Minos, a King of Crete, the Son of
Jupiter by Europa. He first gave Laws to
the Cretans, and for his Justice was after
Death made chief Judge in Hell; he mar-
ried Pasiphaë the Daughter of Sol, and had
many Children by her. He carried on a War
against the Athenians, for the Death of his
son Androgeos, whom they basely murdered
out of Envy, and compelled them to give se-
ven of the Sons of the Nobility yearly to be

devoured by the Monster Minotaurus; from
which cruel Tribute at length Theseus de-
livered them: He had an intricate Laby-
rinth made by Dædalus. At last he was
killed by scalding Water being poured upon
his Head, through the Treachery of Cocalus
King of Sicily, to which Place he pursued
Dædalus.

° Pythagoras, a Learned Philosopher of
Samos, who through Modesty called himself
Philosophus, a Lover of Wisdom; whereas
before him, learned Men were called only
Seppoi, wise Men. He travelled for Know-
ledge as far as Egypt and Babylon, and at last
set up in Italy. He held the Transmigration
of Souls, and forbade the eating of Flesh. His
Scholars for the first five Years were only to
hear and be silent.

7 Pantboias, or Panthoides, that is, Eu-
phorbus, the Son of Pantbus, slain by Me-
nelaus

The Furies³ shew some as Spectacles to cruel *Mars*: the Sea is a Destruction to covetous Mariners: the mixed Funerals of old and young are heaped upon one another: cruel *Proserpine* spares
 20 not one Person. So also the rapid South Wind, the Companion of the declining East Wind, overwhelmed me in the *Venetian* Waves: But you, O Mariner, spare not, as an ill-natured Man, to give me a small Quantity of light Sand, to cover my Bones
 25 and unburied Body.

If you will do so, whatever the East Wind shall threaten the *Italian* Seas, may the Woods of *Venusinum* suffer, you being safe. And may a great Reward of your Humanity, whenever there is an opportunity, accrue to you from just *Jupiter*, and
 30 *Neptune* the Guardian of holy *Tarentum*. Perhaps you may not be afraid to commit a Fault that may be hurtful after you to your innocent Children: the just Laws and rigorous Curles may wait for your self, and no Sacrifice shall atone for you. Though you may be in haste, you need not tarry long; the Dust being
 35 thrice cast upon my unburied Corps, you shall have liberty to sail as fast as you please on your Voyage.

A N N O T A T I O N S.

Ulysses in the Trojan War. *Pythagoras*, the better to establish his Doctrine of Transmigration, asserted that himself had inhabited different human Bodies, and particularly that of *Euphorbus*.

³ *Furies*, three Hags or Fiends, *Alce*, *Megara*, and *Tisiphone*; they lived under *Pluto's* Dominions, and were his Rods to scourge sinful and guilty Souls. *Cicero* interprets them to be the pricking and griping
 the

The KEY.

THAT the Ancients were of opinion, that the Ghost of a dead Body, which lay unburied, wandered a hundred Years, before it could be received into a State of Rest, we learn from *Virgil*, *Æneid*. vi. Verse 325.

Hæc omnis, quam cernis, inops inhumataque turba est:
Portitor ille, Charon; hi, quos vehit unda, sepulti:
Nec ripas datur horrendas, nec rauca fluentia
Transportare prius, quam sedibus ossa quierunt.
Centum errant annos, volitantque hæc littora circum:
Tum demum admissi stagna exoptata revisunt.

Dant alios Furiae torvo spectacula Marti:

Exitio est avidis * mare nautis:

Mista senum ac juvenum densantur † funera: nullum

Sæva caput Proserpina fugit.

20

Me quoque devexi rapidus comes Orionis

Illyricis Notus obruit undis.

At tu, nauta, vagæ ne parce malignus arenæ

Offibus, & capiti inhumato

Particulam dare. siq, quodcunque minabitur Euris 25

Fluctibus Hesperii, Venusinæ

Plectantur silvæ, te sospite; multaque merces,

Unde potest, tibi defluat æquo

Ab Jove, Neptunoque sacri custode Tarenti.

Negligis immeritis nocituram

30

Postmodo te natis fraudem committere forsan ‡.

Debita jura, vicesque superbæ

Te maneat ipsum: precibus non linquar inultis;

Teque piacula nulla solvent.

Quanquam festinas, non est mora longa; licebit 35

Injecto ter pulvere curras.

Note sacri Tarenti. Forsan tu negligis committere fraudem nocituram postmodo te natis immeritis: Debita jura, & superbæ vices maneat teipsum; non linquar inultis precibus, & nulla sacra piacula solvent te. Quanquam festinas, non est opus tibi mora longa, ter interjecto pulvere in meum inhumatum cadaver, licebit ut curras.

* Avidum, Bentleius.

† Densentur, Bentl.

‡ Fors et, Bentl.

ANNOTATIONS.

the Stings and Lashes of guilty Consciences. *Isidore* saith, they are three evil Affections of the Mind, Anger, Avarice, and Lust.

They are called upon Earth *Furæ*, in Heaven *Direæ*, and in Hell *Canes Stygii*, the Dogs of the River *Styx*.

THE KEY.

Thus Englished by the Earl of Lauderdale:

The Boatman *Charon*; the expecting Croud
Of Souls you see along th' infernal Flood,
Want Funeral Rites above, where sudden Ends
Have snatch'd their Bodies from their mourning Friends.
The Body first must Funeral Rites partake,
Before the Soul can cross the *Stygian* Lake.
A hundred Years these Fields they wander o'er,
That Time expir'd, they reach the wishful Shore.

Horace's Design in this ODE is to ridicule *Pythagoras's* Opinion of the *Transmigration* of Souls, that when by Death they left one Body, they entered into another; and the Vanity of *Astrologers* and *Fortunetellers*, who pretend to foretell not only the several Accidents of

The KEY.

of Life, but also by what kind of Death Persons shall depart this Life. To which purpose he introduceth a Mariner thus addressing himself to the Ghost of *Archytas*, a Philosopher, and Astronomer of *Tarentum*: O *Archytas*, a small quantity of Dust will at last cover you, notwithstanding all your great Knowledge in the Motions of the heavenly Bodies, and curious Enquiries into the Mysteries and Secrets of Nature and Art: What, saith he, will it avail you, at the point of Death, to have run through the several Constellations of Heaven, and have gained so great an esteem in the eye of the world, for your Skill in the Mathematical Sciences? You who knew the Sphere, the Situation and various Climates and Countries of the whole habitable World, how came you to be shipwreck'd in any part of it?

To this *Archytas*'s Ghost answers the Mariner: It is no wonder that I, a Mathematician and Philosopher, am dead; for *Tantalus*, the Father of *Pelops*, who was honoured with the Presence of the Gods themselves at a grand Entertainment, and *Tithonus* the Son of *Laomedon*, who lived so many Years upon Earth, and *Minos* King of *Crete*, who entering into the Cave, had frequent Converse with *Jupiter*, and Advice given him how to make good and useful Laws for the Government of his Subjects; by this Converse he was admitted into the Secrets of *Jupiter*; and even *Pythagoras* himself was sent several times into the Infernal Shades, and detain'd there. *Pythagoras* taught, that when a Soul left one Body, it went into another; and affirmed that he was *Euphorbus* the Son of *Panthus*, who was killed in the Trojan War by *Menelaus*, but upon his reviving he knew the Shield, which he bore in the Trojan War, when he was *Euphorbus*, which Shield was found either in *Apollo*'s Temple at *Caria*, or in *Juno*'s at *Argos*. *Ovid. Metamorph. Book xv.* brings in *Pythagoras* thus speaking:

*Morte carent animæ, semperque priore relicta
Sede, novis domibus habitant, vivuntque receptæ.
Ipse ego (nam memini) Trojani tempore belli
Panthoïdes Euphorbus eram; cui pectore quondam
Sedit in adverso gravis hasta minoris Atridæ.
Cognovi clypeum lævæ gestamina nostræ
Nuper Abanteis templo Junonis in Argos.*

Souls are immortal, and always, upon having left their former Habitation, they are received, dwell, and live again in new Bodies. I my self (for I remember) in the time of the Trojan War, was *Euphorbus* the Son of *Panthus*, in whose Breast, as it was directly opposite to *Menelaus*, stuck a Spear of the younger Son of *Atræus*. I knew the Shield which was borne on my left Arm, lately hanging in the Temple of *Juno* at *Argos*.

One and the same eternal Night of Death waits upon all Men; and the Path of Death must be trod by every Person living. Since all must

The KEY.

must die, Mariner, how could I be exempted? Therefore do not wonder at that, nor at the different ways Men pass out of this World. The Desire of Military Glory brings some Men to sudden Death; the Desire of Riches sweeps away many Seamen and Merchants by Shipwrecks. *Mista funera senum & juvenum densantur.* No Age of Life is exempted from Death, the Young, Middle-aged, and Old, all must go, when they are called off the Stage of this World. When a Person was about to die, *Proserpine* cut the Hair off his Head, as the first Oblation to be offered to the Infernal Gods, and a Soul could not depart from the Body, till she had performed this Office; as *Virgil*, *Æneid.* iv. v. 698.

*Nondum illi flavum Proserpina vertice crinem
Abstulerat, Stygioque caput damnaverat orco.*

Pylagoras therefore in answering saith: *Proserpine's* time was come to cut my Hair, and I could no longer stay, but was drowned in the *Venetian* Sea, near this Place where you see my Body. Wherefore he entreats him to shew that Humanity to his Body, which it wanted. *Non opus est tibi mora longa*; you have no need to be long in doing of it: *Ter interjecto pulvere in meum inhumatum cadaver, licebit ut curras*: The Dust being thrice cast upon my unburied Body, you shall have liberty to sail or go on your Voyage as fast as you please. That this was the Custom in such a Case, we learn from *Tully de Leg.* 2. n. 66. *Antiquissimum sepulturæ genus id fuisse videtur, quo apud Xenophontem Cyrus utitur: redditur enim terræ corpus, & ita locatum & situm, quasi operimento matris obducitur.* The most ancient way of burying seems to be that which *Cyrus* makes mention of in *Xenophon*: The Corps is then committed to the Earth, and so placed and prepared, as if it were covered over with its old Mother Earth. As the Ghost of *Archytas* here, so after the same manner that of *Palinurus*, *Virgil*, *Æneid.* vi. v. 365. addresses *Æneas*, *Eripe me his, Invisite, malis, aut tu mihi terram injice: namque potes.* O Invincible Hero, put me out of this miserable Condition, and cast Earth upon my dead Body: for it is in your power to make me happy.

Several of the Commentators think that this ODE was written in *Horace's* old Age; but *du Hamel* says, that it was writ in the Year of the City 1713, of *Horace's* Age 26, before CHRIST 38. so that, according to him, it is from this present Year 1739, 1777 Years old. The Reason of his Conjecture is this, that at the Battles of *Perusium* and *Brundisium*, between *Augustus* and *Antony*, there being no care taken to bury the dead Bodies, so great a Plague invaded Italy, that a great many were cut off by it. To prevent which Evil hereafter, *Horace* writ this ODE, to excite them to the ancient Religious Performance of burying the Dead.

ODE

ODE XXIX.

To ICCIUS.

It is to be wondered at, and a sort of Miracle, that Iccius the Philosopher, laying aside his Studies, should have betaken himself to a Military Life through Covetousness of Riches.

O Iccius¹! you now envy the happy Riches of the *Arabians*, and prepare for a sharp War against the Kings of *Sabæa*², being not conquered by the *Romans*, but before by *Alexander the Great*³, and you are preparing Chains for the terrible *Medæ*⁴.

5 What Virgin of the *Barbarians*, her Husband being slain, will serve you? what Youth with perfumed Hair, which belonged to the Court of the Kings of *Arabia*, taught to shoot the *Serican* Arrows⁵ out of his Father's Bow, will you prefer to be your Cup-bearer?

10 Who now can deny that descending Rivers may again ascend the high Mountains, and the *Tiber* run back to its Fountain, when you who seemed to promise better things, intend to change for *Spanish* Bridles, the noble Books of *Panætius*⁷ the Philosopher,

15 bought up every where by you, and the House of *Socrates*⁸, another great Philosopher?

ANNOTATIONS.

¹ Iccius, a Philosopher; he was *Agrippa's* Procurator in *Sicily*, and by him presented with much Land.

² *Arabum*, *Arabians*, so called from *Arabia*, a Country of *Asia*, between *Judea* and *Egypt*. It is divided into three Parts; *Arabia* the Stony; *Arabia* the Desert; and *Arabia* the Happy. A Country full of Spices, rich Perfumes, and other Treasure.

³ *Sabæa*, the chief City of *Arabia Felix*, called now *Zibit*, where is great store of *Cinnamon*, *Cassia*, *Frankincense* and *Myrrhe*. Several Parts of *Arabia* had been conquered by the *Romans*, but they had not extended their Conquests so far as *Sabæa*.

⁴ *Alexander the Great*, Son of *Philip* King of *Macedon* and *Olympias*. A Prince of an extraordinary Spirit, and a Shape of Body

answerable. He began his great Enterprise about the Age of twenty Years, and in the Space of twelve Years had conquered *India*, *Darius the Persian* Emperor, *Greece*, and the greatest part of the World. *Aristotle* was his Tutor. After he had conquered *Babylon*, he grew proud and intemperate; some say he died with Drunkenness; others that he was poisoned, for that he had causelessly put to death many of his Friends. This was about the Year of the World 3630. *Quintus Curtius* hath writ his Life and History.

⁵ *Medæ*, that live in *Media*, a large Country in *Asia*, bounded with the *Hyrcan* Sea, *Armenia*, *Persia*, and *Partbia*, called now *Maday* and *Servan*: It was once Mistress of the Eastern Empire, which fell from her to the *Persians*.

⁶ *Serica*

O D E XXIX.

Ad Iccium.

Mirum est, & simile monstri, Iccium Philosophum, intermisso studio, ad militiam transisse cupiditate divitiarum.

O R D O.

I CCI, beatis nunc Arabum invides
Gazis, & acrem militiam paras
Non ante devictis Sabææ
Regibus, horribilique * Medo
Nectis catenas. quæ tibi virginum
Sponso necato barbara serviet ?
Puer quis ex aula capillis
Ad cyathum statuatur unctis,
Doctus sagittas tendere Sericas
Arcu paterno ? quis neget arduis
Pronos relabi posse rivos
Montibus, & Tiberim reverti ;
Cum tu coemptos undique nobiles
Libros Panæti, Socraticam & domum
Mutare loricis Iberis
Pollicitus meliora, tendis ?

O Icci ! nunc ergo invi-
des beatis gazis A-
rabum, & paras acrem mi-
litiam regibus Sabææ non
à Romanis, sed ante ab A-
lexandro magno, devictis,
horribilique Medo nectis ca-
tenas. Quæ barbara vir-
ginum, necato sponso, serviet
tibi ? Quis puer unctis ca-
pillis, ex aula regum Ara-
biæ, doctus tendere Sericas
10 sagittas paterno arcu, sta-
tuatur tibi ad cyathum ad-
ministrandum ? Quis neget
pronos rivos posse relabi ar-
duis montibus, & Tiberim
posse reverti ad tuam sca-
turiginem, cum tu pollicitus
15 meliora, tendis mutare Ibe-
ris loricis nobiles libros Pa-
næti philosophi, undique coemptos, & domum Socraticam.

næti philosophi, undique coemptos, & domum Socraticam.

* Horribilis, Bentleius.

ANNOTATIONS.

⁶ Serican Arrows, from Ser, Seris, and Seru, a People of the East-Indies, betwixt the two Rivers Hyduspes and Indus, where first was invented the making of Silke, which either grew like Cotton upon their Trees, and was by them gathered and prepared ; or else was wrought as ours is by Silk-worms naturally, which feed upon Mulberry Leaves. Some think Catay to be their Country, beyond China ; they were dextrous at shooting with Bows.

⁷ Panæti. Panætius a Stoic Philosopher, whom Tully imitated in his Book of Offices.

⁸ Socrates, the Son of Sophroniscus a Stone-cutter, and Panætete a Midwife, a most excellent Philosopher, that, in the Judgment of Apollo, was the wisest Man on Earth. He was most noted for the Study and Practice of Moral Philosophy ; wherefore being envied, his Enemies accused him of Contempt towards the Gods ; for which he was condemned to die by drinking a Potion of Hemlock ; but soon after the Athenians shewed their Sorrow for the loss of him, by slaying his Accusers, and erecting Statues in honour of him.

THE KEY.

TORRENTIUS very well observes, that the Title of this ODE should have been, *Ad LUCIUM ITIUM, To LUCIUS ITIUS*, and not *ICCIUM*: For there was at *Rome* the Family of *Itia*. And there is extant a Medal of *Lucius Itius*, as *M. Dacier* says, having on one side a Head with a Helmet on it, in memory of that Expedition (to which this ODE relates) and on the other side *Castor* and *Pollux* on Horseback, below *L. ITI*, above *ROMA*. He says further, that *Horace* speaks here of the Expedition of *ÆLIUS LARGUS*, who, as *Generalissimo* under *AUGUSTUS*, carried an Army against the *Arabians*, in the tenth Consulship of *AUGUSTUS*. Although *LARGUS* met with small Resistance, yet the scorching of the Sun, and the want of Water, ruined almost his whole Army, by an extraordinary Sickness which seized the Head, and killed the most part of them.

Horace hearing that *Iccius* a Philosopher, who had nothing to do but study the Works of Nature, as having a considerable Estate to live upon, and a very good Library for the Improvement of his Mind, was going to the Army; he writ this ODE, to try if he could dissuade him from being concerned in this Expedition.

Horace expresses some Concern, that a Person of such a plentiful Fortune, and so devoted to Studies, should now, for the love of Plunder and Booty, go to the Army, though the Event of War is uncertain. He therefore calls it *acrem militiam*, sharp War, that he may deter him from this Design, by putting him in mind of the Fatigues in Marches, want of Provision, Dangers in engaging with the Enemy, and other Inconveniences that attend such Expeditions. It is true, he calls the Plunder and Booty, *beatis gazis*, happy Riches; but that is only by way of Irony, according to the vulgar Notion of Riches. You are preparing Chains, saith he, for the terrible *Mede*. Here he alludes to a Custom, which the Soldiers in those times had of carrying Chains with them to secure their Captives. But many times those who carried these Chains, were themselves vanquished by the Enemy, and taken Captive. Perhaps, *Iccius*, this may be your Fate.

But

The KEY.

But then *Horace* goes on to point out other Motives than the Love of Riches, which might move him to go on in this Expedition, What young Woman of the *Barbarians*, after her Husband is slain in Battle, will serve you? What Boy with perfumed Hair, who once belonged to the Palace of the Kings of *Arabia*, and was instructed in the Art of shooting with his Father's Bow, will you prefer for your Cup-bearer? Do you engage in this Expedition, that you may have the honour of young Captive Women and Boys to serve you at Table, as the Reward of your own Bravery, and who may be admired by your Friends at your Diverſion in Shooting, and your eſcaping their Arrows who were ſo dexterous at Shooting? After this *Horace* ends beautifully with an Argument, ſhewing that this Inconſtancy, and the Inconſiſtence of this Reſolution of engaging in a Military Life, compared with his former way of Living, was aſtoniſhing. Who can deny, that Rivers may again aſcend the ſteep Mountains, and that *Tiber* may run back to its Fountain, when a Man thus qualified ſhall prefer all the Dangers and Inconveniences of War, to a peaceful and ſtudioſ Life? This Change of yours, ſaith *Horace*, will expoſe you to the World, which before look'd upon you as a Man of Learning, Senſe and Conduct; but now eſteem you to be covetous, ambitious, fickle, and unconfant.

This ODE was writ in the Year of the City 729, of *Horace's* Age 42, before CHRIST 22; ſo that, from the Year 1739, it is 1761 Years old.

ODE

ODE XXX.

TO VENUS.

He intreats VENUS to come into the Temple of GLYCERA, dedicated to her.

O Venus¹, Queen of Gnidus² and Paphos³, quit your beloved Cyprus, and transfer yourself to the beautiful Chapel of Glycera⁴; invoking you with much Incense; come you attended with Cupid, and the Graces⁵, with their loose Girdles; let the Nymphs⁶ hasten hither also, and Youth⁷ not very agreeable without you, and Mercury⁸.

ANNOTATIONS.

¹ Venus, See Ode ii.

² Gnidus, a Town in Caria, a Country in Asia the less, between Lycia and Ionia, on the side of the Mountain Taurus, where Venus was worshipped.

³ Paphos, a City of Cyprus, see Ode I.

⁴ Glycera, an handsome young Woman, whom Horace loved.

⁵ Graces, there were three of them, Aglaia, Euphrosyne, and Thalia; one name-ly

THE KEY.

THE Universal Concurrence of all Nations under heaven, in the great Article of Devotion and Adoration, plainly shew, that Devotion or Religious Worship must be the Effect of Tradition from some first Founder of Mankind; or that it is conformable to the natural Light of Reason; or that it proceeds from an Instinct implanted in the Soul it self. The Heathens had a part of their Houses fitted up, and set apart, as a sort of Chapel for their Devotions, in which their Household Gods, *Lares* and *Penates*, were worshipped. At their Feasts they payed their Devotions to them, and offered up Libations to the other Gods.

Glycera being a beautiful Woman, designing to have a Feast and Entertainment at her House, in which it was usual for young unmarried Women to pay their Devotions to *Venus* the Goddess of Love; we may suppose, that *Horace*, who was one of her Admirers, was invited; who sends her this ODE for his Answer to her Invitation: wherein he beautifully invokes *Venus* to leave *Cyprus* and *Paphos* for a few moments, and transfer her self to the beautiful Chapel of *Glycera*.

But

O D E XXX.

Ad VENEREM.

*Rogat VENEREM ut veniat in ædem GLYCERÆ,
dedicatam sibi.*

O R D O.

O Venus regina Gnidi, Paphique,
Sperne dilectam Cypron, & vocantis
Thure te multo Glyceræ decoram
Transfer in ædem.
Fervidus tecum puer, & solutis
Gratiæ zonis, properentque Nymphæ,
Et parum comis sine te Juventas,
Mercuriusque.

O Venus regina Gnidi,
Paphique, sperne de-
dicatam Cypron, & trans-
fer te in decoram ædem Gly-
ceræ, vocantis te multo thure.
Fervidus puer, & Gra-
tiæ solutis zonis, Nymphæ-
que tecum properent, & Ju-
ventas parum comis sine te,
Mercuriusque.

A N N O T A T I O N S.

ly who gave a Favour, another who might receive it, and a third, who returned it; long to Rivers, as the *Naiads*; some to they were Attendants upon *Venus*, painted Woods and Hills, as the *Orcades*, *Dryades*, with loose shining Garments and Girdles, &c.
because Friends ought to be free and open among themselves.

⁶ *Nymphæ*, Nymphs or Fairies, some be-

⁷ *Cupid*, see Ode v.

⁸ *Mercurius*, see Ode x.

The KEY.

But Love is not the only Qualification of a happy Entertainment at a Feast; therefore *Horace* adds, *Fervidus puer, & Gratiæ, solutis zonis, Nymphæque tecum properent*. Come you, attended by *Cupid*, and let the *Graces*, in their negligent Dress, hasten along with you, together with *Youth*, and Eloquence, the usual Attendants of Love.

This ODE was writ in the Year of the City 733, of *Horace's* Age 46, before CHRIST 18; so that, from this present Year 1739, it is 1757 Years old.

ODE XXXI.

To APOLLO.

He desires not Riches of APOLLO, but that he may have a sound Mind in a healthy Body.

WHAT does the Poet *Horace* desire of *Apollo*¹, upon the Day his Temple is dedicated? What does he pray for, at his first Libation, pouring new Wine out of the Cup?

He does not desire the rich Corn of fruitful *Sardinia*², nor
5 the fine Herds of Cattle of scorching *Calabria*³: nor Gold, nor Indian Ivory, nor the Lands which the silent River *Liris*⁴ washes with its gentle Stream.

Let those, to whom Fortune has given the neighbouring Vine-
10 yards, prune them with a *Calen*⁵ Sickle: and the rich Merchant drink out of Golden Cups the Wine exchanged for Syrian⁶ Goods; he, *I say*, who is so dear to the Gods themselves, that he three or four times in the Year, without harm, visits the *Atlantick Sea*⁷.

15 Olives nourish me, Chicory and Mallows, *I say*, nourish me. O *Apollo*, the Son of *Latona*⁸, I beseech you, that you will grant me, not only with a healthy Body, but also with a sound Mind, to enjoy the Wealth I have already got, and spend my old
20 Age not dishonourably, nor destitute of Musick and Poetry.

ANNOTATIONS.

¹ *Apollo*, see Ode vii.

² *Sardinia*, an Island of *Italy*, which formerly belonged to the *Spaniards*, but is now subject to its own King, who is of the Family of *Savoy*. It is 170 Miles in length, 80 in breadth, and 450 in compass; its chief City is *Cagliari*. *Martial* says, it was a very unhealthy Place, but rich in Corn.

³ *Calabria*, a Country in the uttermost part of *Italy*, which is almost an Isle; it brings forth Fruit twice a Year, and abounds with Bees and Cattle.

⁴ *Liris*, now *Gangliana*, a River in *Italy*, which divides *Latium*, from *Campania*.

⁵ *Calen*, see Ode xx.

⁶ *Syrian Goods*. *Syria*, a large Country of *Asia*, divided into *Cælosyria*, *Comagene*, and

sed etiam citharæ.

and *Palmyra*, 430 in length upon the River *Euphrates*.
⁷ *Atlantick Sea*, upon the V

The KEY.

AUGUSTUS having built and finished a Temple to *Apollo*, in Mount *Palatine*, in the time of his sixth Consulship, most of the eminent Poets of that Age writ Poems upon the Consecration of it. *Suetonius* says, *Templum Apollinis in ea parte Palatinæ domus extitit*,

O D E XXXI.

Ad APOLLINEM.

*Non petit ab APOLLINE divitias, sed ut sit sana mens
in sano corpore.*

O R D O.

QUID dedicatum poscit Apollinem
Vates? quid orat, de patera novum
Fundens liquorem? non opimæ
Sardinæ segetes feraces;
Non æstuosæ grata Calabriæ
Armenta; non aurum, aut ebur Indicum;
Non rura, quæ Liris quietâ
Mordet aquâ taciturnus amnis.
Premant Calenâ † falce, quibus dedit
Fortuna vitem: dives & † aureis
Mercator exsiccat culullis
Vina Syrâ reparata merce,
Dis carus ipsis; quippe ter & quater
Anno revisens æquor Atlanticum
Impunè. me pascunt || olivæ.
Me cichorea, levesque malvæ.
Frui paratis & valido mihi,
Latoë, dones, &, precor, integrâ
Cum mente; nec turpem senectam
Degere, nec citharâ carentem.

*sed etiam cum mente integrâ frui paratis opibus, & degere senectutem nec turpem, nec carentem
citharâ.*

† Calenam, Bentr. † Ut, Bentr. || Pascant, Bentr.

A N N O T A T I O N S.

and Palmyrene; it is 175 Miles broad, and
430 in length. Its chief City is Antioch,
upon the River Orontes.

⁷ Atlantick Sea or Ocean, which lies along
upon the West of Spain and Africk.

⁸ Latona, the Daughter of Cæus the Son
of Titan, who made war against Jupiter for
ravishing his Daughter; she, to fly Juno's
Wrath, fled to the Island Ortygia, that is Delos.
See Ode I.

The KEY.

tavit, quam fulmine iclam desiderari à Deo aruspices pronunciarant.
He built a temple in that part of his Palace in the Palatine, which
being struck down with Thunder and Lightning, the Soothsayers or
Diviners declared it was desired by that God to be rebuilt. It is pro-
bable

THE KEY.

bable *Augustus* desired *Horace* to write this ODE or POEM, upon this Dedication. *Horace* here very wisely would not prescribe Rules to the Emperor, but artfully tells him what he should ask of *Apollo*. And therefore, as if he had set apart a private Chapel in his own House, as *Glycera* had done for *Venus* in the preceding ODE, he beautifully begins: What does the Poet *Horace* desire of *Apollo* upon this extraordinary Solemnity, in which a Temple is consecrated to him? And to shew his Earnestness and Sincerity herein, he repeats the Question again, What is it he can address him for, while he is offering up his Libations on this extraordinary Occasion? So *Varro*, lib. iv. *In sacrificando Deis hoc poculo Magistratus dat Deo vinum*: In sacrificing to the Gods, the Magistrate (the Priest, or other Person who offers) pours out Wine to the Gods. By *novum liquorem* we must not understand, as *Dacier* well observes, the First-Fruits of the Vine, for that was only offered to *Jupiter*; but such Wine as they offered on such occasions, which being the first, may be said to be new. Besides, the Ancients called any thing new, that was excellent and good of its kind. So *Virgil*, Eclogue v.

Vina novum fundam calathis Arvisia nectar;

I will pour into my Cups a new Nectar of the Wine of *Arvisum*, of the Island of *Chios*.

In answer to which Questions, says *Horace*, my Requests are not like those of the ordinary sort of Mankind, who think they cannot be happy, unless they swim in the midst of Abundance and Affluence, and have their voracious Appetites satiated with the finest of Wheat Bread, such as *Sardinia* abounds in. So *Tully* to his Brother *Quintus* says, *Cura, mi frater, ut valeas, & quamquam est hiems, tamen Sardiniam esse cogites*: Take care, my Brother, of your Health, and altho' it is Winter, yet remember you are in *Sardinia*; which altho' it was a plentiful Country, yet was not esteemed very healthful. Neither, saith he, do I desire the fine Herds of Cattle of scorching *Calabria*, not Gold, or *Indian* Ivory, nor the Lands watered by the peaceful and gentle *Liris*; some seek Herds of Cattle, others Gold and Ivory, some Lands pleasantly situated by a River, to make them

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The KEY.

them happy ; but a Man's Happiness consists in none of these, but in being content with what he has, and using that moderately. By *Indicum Ebur* we must understand *Ethiopia*, which abounds more in that kind, than the *East-Indies*. The Poets take a liberty to call any Country at a great distance East or South, *India* ; so *Virgil*, *India mittit Ebur*, *India sends Ivory*.

Let those on whom Fortune has bestowed the neighbouring Vineyards cultivate them ; and let the rich Merchant drink out of Golden Cups Wine exchanged for *Syrian Goods*, he who is so much the Favourite of Heaven, that he can make three or four Voyages a Year to the *Atlantick Sea*, and yet return with Safety and Wealth. *Exsiccat aureis culullis*, by the Figure *Hypallage*, for *exsiccat aureos culullos*. *Ter aut quater anno*, twice or thrice a Year, for several times : a definite for an indefinite Number. Hitherto *Horace* has told us in the Negative what he did not pray for. Now he comes to the Affirmative, and having declared that he was contented with the Enjoyment of common and wholesome Food, he makes his Address to *Apollo*, to grant him a healthy Body, and a sound Mind, to enjoy that which he had already got, and to spend his old Age amidst the innocent Diversions of Musick and Poetry. Without Soundness of Body and Mind, all the Comforts of this Life are of little Value : old Age is generally a Burden of itself, but a good Reputation is as much to be esteemed as Life itself.

This he did with a View to make *Augustus* draw the proper Inference, and learn what he was to pray to *Apollo* for. Not for new Conquests, not for plenty of Meat and Drink, that he might live a luxurious and voluptuous Life, not for Gold, Ivory, or the delicious Products of Foreign Countries, but to content himself with the Product of his own Dominions ; to be a Pattern of Frugality and Sobriety to his Subjects, and honourably to end his Days on Earth, before he was translated to Heaven.

This ODE was writ in the Year of the City 725, of *Horace's* Age 38, before *Christ* 26 ; so that from this present Year 1740, it is 1764 Years old.

ODE XXXII.

To his HARP.

He speaks to his HARP, and desires that it may be present with him, and not leave off playing with him.

O Harp, first play'd upon by *Alcæus*¹, a Citizen of *Lesbos*², who although he was brave in War, yet whether he was among
 5 armed Men, or had laid up his shatter'd Ship upon the wet Shore, sang *Bacchus*³, the *Muses*, *Venus*⁴, and the Boy *Cupid*, who always keeps by her, and *Lycus*⁵, with his beautiful black Eyes and black Hair, we as requested by *Mæcenas*, &c. intreat, if ever being free
 10 from Cares we have play'd upon you any thing under the Shade, which may live this Year and many others, come on, and dictate to me a *Latin* Poem.

O Harp, who art the Ornament of *Apollo*⁶, and acceptable at the Table of supreme *Jupiter*, O you who are the sweet Refreshment of my Toil and Care, be always ready to solace and com-
 15 fort me, whensoever I call upon you.

ANNOTATIONS.

¹ *Alcæus*, see Ode xxvi.² *Lesbos*, see Ode xvii.³ *Bacchus*, see Ode xii.⁴ *Venus*, see Ode xi.⁵ *Lycus*, a Boy beloved by *Horace*.⁶ *Apollo*, see Ode vii.

THE KEY.

SUCH are the fruitful Productions of a Poet's Brain and Imagination, that he can make any thing the Subject of his Poem, even Ghosts and departed Souls, as in Ode xxviii. in the Dialogue between the Ghost of *Archytas* and the Mariner; and here *Horace* makes his own Harp the Subject of this Ode. This he doth to shew his earnest desire, that as *Alcæus* was the first and one of the chief *Lyrick* Poets among the *Greeks*, so he might be esteem'd the first and chief, if not the only *Lyrick* Poet among the *Latins*. *Alcæus* was born at *Mitylene* the chief City of the Island *Lesbos*, and carried on a considerable War with the *Athenians*, being not only remarkable as a Poet, but also as a General; and although he was brave in War, yet amidst his greatest Dangers by Land or by Sea, he could not forbear to sing *Bacchus*, the *Muses*, *Venus*, and the Boy *Cupid*, her inseparable Companion. *Ovid* saith of *Alcæus*,

*Nec plus Alcæus consors Patriæque Lyræque
 Laudis habet, quamvis grandius ille sonat.*

Alcæus

O D E XXXII.

Ad LYRAM.

Alloquitur LYRAM, poscitque ut ea adsit sibi, & non desit canere secum.

O R D O.

P^Oscimur*, si quid vacui sub umbrâ †
 Lufimus tecum, quod & hunc in annum
 Vivat, & plures: age, dic Latinum,
 Barbite, carmen,
 Lesbio primùm modulate civi:
 Qui ferox bello, tamen inter arma,
 Sive jactatam religarat udo
 Litore navim;
 Liberum, & Musas, Veneremque, & illi
 Semper hærentem puerum canebat,
 Et Lycum nigris oculis nigroque
 Crine decorum.
 O decus Phæbi, & dapibus supremi
 Grata testudo Jovis, ô laborum
 Dulce lenimen, mihi cunque salve
 Rite vocanti.

O Barbite modulate primùm ab Alcæo, civi Lesbio, qui quanquam ferox esset in bello, tamen inter armatos esset, sive religarat navim jactatam in udo litore, canebat Liberum, & Musas, & Venerem, & puerum semper hærentem illi, & Lycum decorum nigris oculis, & nigro crine, poscitur à Mæcenate aliisque, si vacui curis lufimus tecum quid sub umbra quod vivat & in hunc annum, & plures alios, age, dic carmen Latinum. O testudo, quæ es decus Phæbi, & grata dapibus supremi Jovis, O tu qui es dulce lenimen laborum, salve mihi cunque rite vocanti te.

* Poscimur, Bentl. † Antro, Bentl.

The KEY.

Alcæus himself, who is my Countryman as well as a Lyrick Poet, has not more Reputation than I, although his Poetry is stronger, and he treats of more exalted Subjects in a higher Strain. *Quintilian*, Book x. chap. 1. says, *Alcæus in parte operis aureo plectro meritò donatur, qua tyrannos insectatur. Multum etiam moribus confert, in eloquendo brevis & magnificus, & diligens, plerumque Homero similis, sed in lusus & amores descendit, majoribus tamen aptior.* They deservedly bestow a golden Harp on *Alcæus* in that Part of his Work, which he has written against the Tyrants. He also contributes very much to the moral Part; in speaking he is short and magnificent, and diligent for the most part like *Homer*. He descends sometimes to Games, Plays, and Amours, but is fitter for sublime and lofty Subjects. In his Poems of the Civil Wars of *Mytilene*, and the divers Factions of the Tyrants *Pittacus*, *Myrsilus*, *Megalagres*, of the *Cleonætides*, and others; he shews without Reserve the

The KEY.

Ambition, Pride, Covetousness and Cruelty they were possessed and guilty of. Dr. Bentley, and some others, have *poscimus* instead of *poscimus*, but in my weak Judgment, the Passive is more agreeable to Horace's Meaning than the Active; for as Cruquius, Pere Sanadon, and other Commentators observe, it is to be understood *Poscimus a Mæcenate, aliisque amicis*; we are desired by Mæcenat and other Friends,

ODE XXXIII.

To ALBIUS TIBULLUS.

Not to grieve more than enough, that a Rival is unworthily preferred before him by *Glycera*.

O *Albius*¹, do not grieve overmuch, reflecting in your Mind on the cruel *Glycera*²; nor sing mournful Elegies, because, she having broke her Engagements to you, another Person younger than you is preferred before you.

5 Behold the love of *Cyrus*³ inflames *Lycoris*⁴, remarkable for her small pretty Face: *Cyrus* burns with Love for cruel *Pholœ*⁵; but the She-goats shall be joined to the *Apulian*⁶ Wolves, before that *Pholœ* will yield herself up to so vile a Love. So it seems good
10 to *Venus*, (such is her will) who is pleased to put Persons of different Shapes and Tempers under the brazen Yoke, with a cruel Sort of Pleasure.

When a more beautiful young Woman was in love with me, *Myrtale*⁷ the *Libertine*⁸ detain'd me with a pleasing Chain, whose Temper is more fickle and unsettled than the *Adriatick*⁹ Sea,
15 winding itself round the *Calabrian* Gulf.

ANNOTATIONS.

¹ *Albius Tibullus*, an eminent Poet, who writ several fine Elegies, four Books whereof are still extant; he and *Virgil* died much about the same time.

² *Glycera*, see Ode xxx.

³ *Cyrus*, see Ode xvii.

⁴ *Lycoris*, a beautiful Maid.

⁵ *Pholœ*, a beautiful young Woman, but of a very haughty Temper and coquetish Conduct, as appears by an Elegy of *Tibullus*,
a, 8. addressed to her, yet extant.

⁶ *Apulian* Wolves. *Apulia*, a Country in

Italy, well stored with Sheep, which produce very good Wool; it is now called *Puglia*, and is divided into two Parts, the one called *Puglia Piana*, or *Daunia*, the other *Peucetia* or *Terra di Bari*.

⁷ *Myrtale*, a beautiful young Woman, but of a disagreeable Temper.

⁸ *Libertine*, that is, she was not born a free Citizen of *Rome*, but afterwards made so.

⁹ *Adriatick*. The Streights of *Adria*, the *Venetian* Gulf, called also the *Calabrian* Gulf; see Ode xxxi.

The KEY.

ſi quid vacui curis luſſimas ſub umbra, if at our leiſure time we have compoſed Poems which may be publiſhed and conſider'd by this and ſucceeding Ages ; I now in a particular manner beg your aid in writing a *Latin* Poem for the Publick, at the Requeſt and in Obedience to *Mæcenas* and other Friends.

What time this ODE was writ, is uncertain.

ODE XXXIII.

Ad ALBIUM TIBULLUM.

Ne doleat plus æquo, rivalem indignè præponi ſibi à Glycerâ.

ALBI, ne doleas plùs nimio, memor
Immitis Glyceræ : neu miſerabiles
Decantes elegos, cur tibi junior
Læſâ præniteat fide.
Inſignem tenui fronte Lycorida
Cyri torret amor : Cyrus in aſperam
Declinat Pholoën : ſed priùs Appulis
Jungentur capræ lupis,
Quam turpi Pholoë peccet adultero.
Sic viſum Veneri ; cui placet impares
Formas atque animos ſub juga ahenea
Sævo mittere cum joco.
Ipſum me, melior cùm peteret Venus,
Gratâ detinuit compede Myrtale
Libertina, fretis acrior Adriæ
Curvantis Calabros ſinus.

ORDO.

O Albi, ne doleas plùs nimio, memor immitis Glyceræ : neu decantes miſerabiles elegos, cur læſâ fide junior præniteat tibi. Ecce amor. Cyri torret Lycorida inſignem tenui fronte : Cyrus autem declinat amorem in aſperam Pholoën. Sed capræ jungentur priùs Appulis lupis, quàm Pholoë peccet turpi adultero. Sic viſum eſt Veneri ; cui placet mittere impares formas atque animos ſub ahenea juga cùm sævo joco. Cum melior Venus peteret meipſum, Myrtale Libertina continuit me gratâ compede, acrior fretis Adriæ curvantis Calabros ſinus.

The

The KEY.

THE Disappointment in Love is more hard to get over than any other; the Passion itself so softens and subdues the Heart, that it disables it from struggling or bearing up against the Woes and Distresses which befall it. A Heart in Love has its Foundations sapp'd, and immediately sinks under the weight of Accidents that are disagreeable to its favourite Passion. *Horace*, who had been under the same unhappy Circumstances, hearing that *Albius Tibullus*, his intimate Friend and Fellow-Poet, was dejected and cast down, upon the unexpected Denial of the Returns of Love from *Glycera*, writ this *Ode* to comfort him, and advise him to curb this Passion, and restrain it within proper Bounds. He does not admonish him to stifle it altogether, because he knew that was not to be expected; but not so far to indulge it, as might be prejudicial either to his Health or Reputation. The Fickleness and Inconstancy of Women, whether Wife or Mistress, has caused a great deal of Trouble to many Men in the several Ages of the World. *Virgil* speaking of *Dido*, says, *Varium & mutabile semper est Femina*. A Woman is always an inconstant and changeable Creature. *Tully* says, That they who live under an imperious Woman, are always Slaves. *An ille mihi liber, cui mulier imperat? cui leges imponit, præscribit, jubet, vetat quod videtur? Qui nihil imperanti negare, nihil recusare audeat? Poscit? dandum est. Vocat? veniendum. Ejicit? abeundum. Minuitur? extimescendum.* Can he be esteemed free, who is commanded by a Woman? He to whom she gives Laws, grants, and denies what she pleases? who can neither deny her any thing she asks, or refuse to do any thing she commands? Does she ask any thing? it must be given her. Does she call? he must come to her. Does she desire him to be gone? he must go out of her Presence. Does she threaten? he must shew himself afraid.

How much *Tibullus* was esteem'd by *Horace*, we may learn from *Epistle iv. Book I.* where, in this *Epistle* which he addresses to him, he appeals to him as a sufficient Judge of his Works. *Albi nostrorum sermum candide judex.* O *Albius*, sincere or impartial Judge of my Poems. This is no extraordinary thing, says *Horace*; I myself have been served

The Key.

so by her. But behold a greater than you or I have been treated so; *Cyrus*, the first Emperor of the *Persian* Monarchy, who united the *Medes* to it, took *Babylon*, a Man admired for his Personage, Prowess, Wisdom and Liberality. As he changed his Mistress for such a one, so do not you take another. Be not cast down at this Disappointment, for *Cyrus* had the same Fate: And therefore he says, *Sed caprea prius jungentur Apulis lupis, quam Pholoë peccet turpi adultero*. But the He-goats shall be sooner joined to the *Apulian* Wolves, than *Pholoë* can give herself up to so base a Lover. He having forsaken *Lycoris*, another Mistress, although he was a great Emperor, *Pholoë* would not trust him; it is not reasonable she should; we may as well think the She-goats and the He-wolves will join together, as she will comply with such a Gallant. Do not you therefore upon this Disappointment take on with another Mistress, lest you run *Cyrus's* Fate, benever received in favour again by *Glycera*; have patience, and she may become as loving and obsequious to you as formerly. And then he proceeds to another Argument with him. *Sic visum est Veneri, cui placet impares formas atque animos mittere sub abenea juga cum sævo joco*. So it seems good to *Venus*, it is her will and pleasure to put Persons of ill-matched and unequal Bodies and Minds, under the brazen Yoke of Matrimony, with a cruel Joke. When the Antients could give no Reason nor Cause why such and such Accidents fell out, they said, *Sic visum est Diis*, so it seems proper to the Gods. So *Virgil*, *Æneid* iii. *Postquam res Asiæ, Priamique evertere gentem immeritam visum Superis*. After that, the Gods thought proper to overturn the Government of *Asia* and *Priamus*, and an innocent Nation: So here, *Sic visum est Veneri*. It is the will of *Venus*, the Goddess of Love, to make Men love such Women as are very disagreeable to them in Temper and Morals.

This ODE was writ in the Year of the City 733, of *Horace's* Age 46, before Christ 18; so that from this present Year 1739, it is 1757 Years old.

ODE XXXIV.

TO HIMSELF.

Whom it repents, that having followed the *Epicurean* Sect,
he too negligently and carelessly worshipped the Gods.

I Hitherto have been indeed too sparing and remiss a Worshipper of the Gods, whilst being instructed in the whimsical Philosophy of *Epicurus*¹, I wander out of the way, now I am forced to sail back again, and to pursue the Course I lately forsook.

5 For the Father of the Day (*Jupiter*²) dividing the Clouds with his bright Lightning, for the most part drives the Thundering Horses and his swift Chariot through the pure Air; whereby this huge Mass of Earth, and the winding Rivers, by which the River *Styx*³, and the dreadful Seat of the invisible *Tanarus*⁴, and both
10 the Confines of *Atlas*⁵, are shaken.

God is able to turn Things upside down, and humbles the Great, making the obscure to become illustrious. Hence capricious Fortune takes away the highest Honour with a sharp
15 Noise, and takes delight in placing it upon another's Head.

ANNOTATIONS.

¹ *Epicurus*, an *Athenian* Philosopher who placed Man's chief Felicity in the Pleasure of the Mind; he was a very temperate and continent Man, as *Seneca* witnesses of him, who also in several Places highly commends him, and quotes some excellent Sayings from him; such as these: *Cheerful Poverty is a fashionable thing: He most enjoys Riches, who least wants them: If you live according to Nature, you will never be poor; if according to Opinion, you will never be rich: They live ill, who are always beginning to live: There is no living pleasantly, without living well, &c.* Howbeit, the Name of Pleasure, wherein he placed Man's chief Felicity, caused all other voluptuous Philosophers, and carnally minded Men, who were indeed of the School of *Aristippus*, to

be named *Epicures*, Followers of *Epicurus*. It is reported of this *Epicurus*, that he denied the Providence of God, and taught that the World was made by a Concourse of Atoms, or Bodies so small as to be invisible to our Senses, and that the Souls of Men are corporeal, and die with the Bodies. After he had lived voluptuously thirty two Years, he died of the Stone in the Bladder; with which being grievously tormented, he put himself into a brazen Vessel filled with hot Water, and then calling for Wine, desired his Friends to live as voluptuously as he did at the time of his Death.

² *Jupiter*, see Ode xi.

³ *Styx*, a Spring and River in *Arcadia*, which riseth out of the Lake *Pheneus*, the Water whereof is so cold and venomous, that

THE KEY.

A Man's first Care should be to avoid the Reproaches of his own Heart: to look within himself, and consider well if the Actions of his Life be agreeable to that Temperance, Sobriety, and Justice, which

ODE XXXIV.

Ad SEIPSUM.

Quem pœnitet, quod secutus Epicuræos, parùm studiose coluerit Deos.

ORDO.

PARCUS Deorum cultor & infrequens,
 Insanientis dum sapientiæ
 Consultus erro ; nunc retrorsum
 Vela dare, atque iterare cursus
 Cogor relictos *, namque Diespiter
 Igni corusco nubila dividens
 Plerumque, per purum tonantes
 Egit equos volucremque currum ;
 Quo bruta tellus, & vaga flumina,
 Quo Styx, & invisi horrida Tænari
 Sedes, Atlanteusque finis
 Concuitur. valet ima summis
 Mutare, & insignem † attenuat Deus,
 Obscura promens : hinc apicem rapax
 Fortuna cum stridore acuto
 Sustulit ; hic posuisse gaudet.

* relictos, Benth. † insignem, Benth.

5 EGO hætenus fui quidem
 parcus & infrequens
 cultor Deorum, dum consul-
 tus insanientis sapientiæ. Epi-
 curi erro ; nunc cogor dare
 vela retrorsum, atque iterare
 relictos cursus. Namque
 Diespiter dividens nubila co-
 rusco igne, plerumque egit
 equos tonantes, volucremque
 currum, per purum ærem :
 10 quo bruta tellus, & vaga flu-
 mina, quo Styx, & horrida
 sedes invisi Tænari, finisque
 Atlanteus, concuitur. Deus
 valet mutare ima summis,
 attenuat insignem, promens
 obscura. Hinc rapax fortuna
 15 sustulit apicem honoris cum
 acuto stridore : hinc gaudet
 posuisse.

ANNOTATIONS.

that it kills any thing that drinks of it. It eateth and wastes Iron and Brass : It cannot be contained in any thing, but in the Hoof of a Mule : Some say, *Alexander the Great* was poisoned with it. The Poets feign it to be a River of Hell, and so sacred to the Gods, that if any of them swear by it, and break his Oath, he shall be deprived of his God-head, and drink no *Nectar* for a hundred Years.

* *Tænarus*, a Promontory. and Sea-port Town of *Peloponnesus*, full of thick Woods, where the Poets feign was a Descent to Hell, called by *Ovid* *Tænaria Porta*, the *Tænarian Gate* ; by *Virgil*, *Tænariæ Fauces*, the *Tænarian Jaws*.

5 *Atlas*, a Mountain in *Mauritania*, so high, that the Top of it is said to reach to Heaven, and bear it up. It was so called from a Man of that Name, King of the Country, and Brother of *Prometheus*, turned by *Perseus* into this Hill at the Sight of *Gorgon's Head* ; who, because he was the first Inventor of Astronomy, was said to bear Heaven on his Shoulders ; namely, by reason of his great Knowledge in Astronomy. There are two Hills of this Name, the one by *Hercules's Pillars* ; the other that divides the Kingdom of *Fex* and *Morocco*, now called *Eris*. Also a King of *Italy*, Father to *Electra*. Another of *Arcadia*, Father to *Maja*.

The KEY.

which are Virtues necessary to prolong it, and make him happy. *Horace*, in this *Ode*, perceiving that in his younger Years he had given himself up too much to the Precepts of *Epicurus*, by Intemperance

THE KEY.

rance and Luxury, that he lost the first and second, and by not giving to every one their due, he came short of the third, namely Justice, makes here an ingenuous Confession, that he had been too negligent in the Worship of the Gods. And how can he be just, who hath been unjust to God, the Fountain of Justice? This Word *infrequens*, as *Dacier* observes, is a *Metaphor* taken from Soldiers, who too frequently are absent from Duty: So *Festus Pompeius*, *Infrequens appellabatur miles, qui abest, absuitve signis*. That Soldier was called unfrequent, who was absent, or had been absent from his Colours, at the calling of the Rolls. My not appearing in the Temple, says *Horace*, at the solemn Times of Devotion and Prayer, when I should have paid that Worship and Adoration to the Gods, which I ought to have done, may justly be called a *Desertion* of them. Devotion opens the Mind to great Conceptions, and fills it with more sublime Ideas, than any that are to be met with in the most exalted Science; and at the same time warms and agitates the Soul more than sensual Pleasures. That *Epicurus* taught his Followers to despise all Religion, appears from *Cicero de Natur. Deorum*, N. 122. where he says, *Epicurus ex animis hominum extraxit radicibus religionem, cum Diis immortalibus & opem & gratiam sustulit. Tollit id quod maximè proprium est optimæ præstantissimæque naturæ. Quid enim melius, aut quid præstantius, bonitate & beneficentiâ? Quâ cum carere Deum vultis,—neminem ab eo amari, neminem diligere vultis*. *Epicurus* has entirely taken Religion from the Minds of Men, when he taketh away Assistance and Grace from the immortal Gods.—He has taken away that which is most agreeable and proper to the best and most excellent Nature. For what is better, or what more excellent than Goodness and Beneficence? which when you will have God to be without, you will have no body to be loved by him, you will have none to be dear to him. I am confirmed, says *Horace*, in the Folly of *Epicurus's* Principles, by considering the manifest Instances and evident Proofs of a divine Being, which presides over the Universe, such as Thunder and Lightening, and that too sometimes when no natural Cause thereof can be assigned. *Cicero de Divin. Lib. 2. Nonne perspicuum est, ex primâ hominum admiratione, quod tonitrua jactusque fulminum extimescent, credidisse ea efficere rerum omnium præpotentem Jovem?* Is it

The KEY.

it not clear from the first Admiration of Men, that Thunder and Flashes of Lightning make Men afraid, and believe that Almighty *Jupiter* is the Cause of all Things? Drives his thundering Horses and swift Chariot through the pure Air. The Antients represented the Noise of Thunder, as made by *Jupiter's* Chariot and Horses: But when it thunder'd without any Clouds, they accounted it as miraculous. And therefore, says *Horace*, you *Epicureans* need not give a natural Cause for Thunder, that it is the Clouds and sulphureous Exhalations set on fire by their falling upon one another; for there has been Thunder frequently seen without a Cloud in the pure Air, where there can be no natural Cause assigned for it but the Will of *Jupiter*; which if you will not confess, this mighty Lump of Earth, and winding Rivers, whereby *Styx* and the dreadful Seat of invisible *Tænarus*, and both the Top and Bottom of the Mountain *Atlas* are shaken, and tremble, will be sufficient Conviction to any one, that the terrible Presence of *Jupiter* makes them do so.

Then he goes upon another Argument, to prove that there is a God, an over-ruling Cause in the World, by which we see those in Power sometimes amazingly humbled, and those who are in an abject and low Condition as wonderfully exalted. *Deus promens obscura*. God makes obscure Things to become illustrious. Here *Cruquius* says, *Horace* alludes to the Barrel *Homer* speaks of in his last *Iliad*, out of which *Jupiter* draws good Things, Prosperity to some, Adversity to others. So *Ovid*;

Ludit in humanis divina potentia rebus:

Et subito casu, quæ valere riunt.

The Divine Power makes a sport at human Affairs, and by a sudden Fall, those things which seem'd strong and lasting are reduced to nothing. This sudden Change of human Affairs, the overturning of Kings, Kingdoms, and the setting up mean, obscure, weak Men and Nations to the height of Power and Grandeur, could never come by chance, or a Concourse of Atoms: There is therefore a God that rules and governs the World, and they who fear and worship him, are the wisest and most prudent Men.

What time this ODE was writ, is uncertain.

ODE XXXV.

To FORTUNE.

He beseeches her to preserve *Cæsar* going to *Great Britain*.

O Goddess, who now reignest at pleasant *Antium*¹, who art able immediately, either to lift up mortal Man from the lowest to the highest Degree, or to change pompous Triumphs
5 into Funerals, the poor Countryman courts you with an earnest Prayer: Whoever ventures on the *Carpathian Sea*² in a *Bithynian Ship*³, invokes you as Goddess of the Sea.

The fierce *Dacian*⁴ reverenceth you, the fugitive *Scythians*⁵, and
10 Cities and whole Nations, and fierce *Latium*⁶, and the Mothers of *Barbarian Kings*, and Monarchs cloath'd in Purple, reverence you, lest you should throw down the now standing Pillar of the Empire, and lest a numerous People should stir up to Sedition those
15 who are now quiet, by crying, To Arms, to Arms! and ruin the Government.

Cruel Necessity⁷ always goes before you, bearing great Nails and Wedges in her brazen Hand: nor is the cruel Hook wanting, or the *Plummet* of melted Lead.

20 Hope, and Fidelity⁸ rarely to be met with, clothed with white Garments, reverenceth you, nor does it refuse to accompany you, although as an Enemy you desert rich Mens Houses, having changed your gaudy Apparel: But the unfaithful common People, and perjured Harlot, withdraw themselves; treacherous
25 Friends also shun to bear the Yoke of *Adversity* with you, when the Casks, together with the Dregs, are quite dried up.

A N N O T A T I O N S.

¹ *Antium*, an antient City of Italy, the Capital of the *Volsians*, the Country of *Nero*, and a good Harbour for Shipping. *Cicero*, in his *Epistle to Atticus*, iv. 8. thus describes it: *Antio nihil quietius, nihil altius, nihil amœnius*. There is nothing more quiet, more stately, or more pleasant than *Antium*. Here the Goddess *Fortune* had a Temple, very famous both upon the account of the many Gifts, of the great Men, with which it was adorned, and for the Lots that were cast, and the Responses which were given by the Oracle. At this time nothing of this City is left, but a Promontory near it is called *Capo de Anxo*.

² The *Carpathian Sea*, so called from *Carpathus*, an Isle between *Rhodes* and *Cretæ*, which usually retaineth its antient Name: By some it is now called *Scarpanto*. *Carpathius Leporem* is a proverbial Expression to denote those who desire to procure things to their prejudice.

³ *Bithynian Ship*. *Bithynia* was a Country of *Asia* the less, next to *Troas* over against *Thrace*, and, as is supposed, planted by *Thracians*; whence *Xenophon* calls it *Thracia Asiatica*. It was called formerly *Bebrycia* and *Myzdonia*; now it is named by some *Bursia*, by others *Beescangial*, and by the Turks *Osmanli*.

⁴ *Dacian*.

ODE XXXV.

Ad FORTUNAM.

Obsecrat eam, ut conservet Cæsarem profecturum in Britannos.

ORDO.

O Diva, gratum quæ regis Antium,
Præfens vel imo tollere de gradu
Mortale corpus, vel superbos
Vertere funeribus triumphos:
Te pauper ambit sollicitâ prece
Ruris colonus; te dominam æquoris,
Quicumque Bithynâ laceffit
Carpathium pelagus carinâ.
Te Dacus asper, te profugi Scythæ,
Urbesque, gentesque, & Latium ferox,
Regumque matres barbarorum, &
Purpurei metuunt tyranni;
Injurioso ne pede proruas
Stantem columnam; neu populus frequens
Ad arma cessantes, ad arma
Concitet, imperiumque frangat.
Te semper anteit sæva Necessitas,
Clavos trabales & cuneos manu
Gestans ahenâ; nec severus
Uncus abest, liquidumque plumbum.
Te Spes, & albo rara Fides colit
Velata panno, nec comitem abnegat,
Utcunque mutatâ potentes
Veste domos inimica linquis.
At vulgus infidum, & meretrix retro
Perjura cedit: diffugiunt cadis
Cum sæce ficcatis amici,
Ferre jugum pariter dolosi.

O Diva, quæ regis An-
tium, gratum, quæ pre-
fens es vel tollere corpus mor-
tale de gradu imo ad sum-
mum, vel vertere superbos
triumphos funeribus: pauper
5 colonus ruris ambit te sollicitâ
prece: quicumque laceffit Car-
pathium pelagus Bithynâ ca-
rinâ, invocat te dominam
æquoris. Asper Dacus me-
tuit te, profugi Scythæ, ur-
besque, gentesque, & ferox
10 Latium, matresque barbaro-
rum regum, & purpurei ty-
ranni metuunt te: ne proruas
stantem columnam imperii sui
injurioso pede: neu frequens
populus concitet homines ces-
santes a bello, clamando ad
15 arma, ad arma, frangatque
imperium. Sæva Necessitas
semper anteit te, gestans tra-
bales clavos & cuneos ahenâ
manu: nec severus uncus
20 abest, liquidumque plumbum.
Spes, & rara fides velata
albo panno, colit te, nec ad-
negat se comitem tibi: utcu-
que inimica linguis potentes
domos, mutatâ veste. At in-
fidum vulgus, & perjura me-
25 retrix retro cedit: amici dolosi
pariter diffugiunt ferre jugum
infortunii, cadis ficcatis una
cum sæce. O Fortuna, quo ut

ANNOTATIONS.

⁴ Dacia. Dacia was a Country of Hun-
gary, beyond the Danube. It is now di-
vided into Transylvania (which is called the
Mediterranean Dacia, and by the German
Sireyburgen, that is, seven Castles) Wa-
lachia, called the Dacia Alpestris, and Mol-
davia.

⁵ Scythæ, Scythians, see Ode xix.

⁶ Latium, see Ode xxi.

⁷ Cruel Necessity. It is here brought in as
a Servant of Fortune. Torrentius says, he had
in his hands a precious Stone very antient,
on which was engraved a winged Virgin
standing on a Globe, and a Distaff placed
before her, spinning out the Lots or Por-
tunes of Mankind: And that he had an
antient Medal, having the Effigies of two
young Women, about which was writ Q.

L

Rufinus

O Fortune, I pray you to preserve *Cæsar*, now going to the *Britains*, the remotest People of the whole Earth, and preserve also the Army of the *Roman* Youth, lately raised, which is formidable to the Eastern Parts of the World, and the Red Sea.

Alas! we are ashamed of the Wounds and Scars received in the *Civil Wars*, and of the Wickedness of our Fellow-Citizens, who were killed in that War. Alas! have we, an obdurate Age, shunned any Villany?

What Wickedness have we left not committed? From what Wickedness have the *Roman* Youth restrain'd themselves, through Reverence to the Gods? What Altars have they spared? O Goddesses, I wish you will new-shape our blunted Swords upon some new Anvil, against the *Massagetes*⁹ and *Arabians*¹⁰.

A N N O T A T I O N S.

Ruficus Fortunæ Antiat. on the other side an Altar, with these Letters, FOR. RE. and about it, *Cæsari Augusto*, under it, E X. S. C. that is, *Ex Senatus Consulto*, by the Decree or Order of the Senate. There was at *Antium* a Picture of Fortune, hold-

ing Necessity going before her, and in her Hand bearing great Nails, Wedges, and Hooks, to punish those who abused her Beneficence, and for strengthening those she favoured.

⁹ Fidelity

The K E Y.

SO wonderful are the Changes of Fortune, so surprising are the sudden, various, and contrary Turns and Events of it, that it is not to be wonder'd at, if the Heathens made it a Goddess.

Augustus, after the Civil Wars between *Pompey* and *Julius Cæsar* were ended, finding all things quiet and peaceable, retired with some Friends to *Antium*, where he continued some time, and ask'd their Opinion, whether they thought it proper that he should raise an Army, march it through *France*, and transport it over to *Britain*. This being approved of, the Army was raised accordingly; and as they were upon their March, at *Ariminum*, a City of *Italy*, by the River *Rubicon*, now called *Rimini*, they met the *British* Ambassadors, who being introduced to *Augustus*, shew'd their Credentials, begging a Peace, which was granted them, and this Expedition stopt. *Horace*, who was never wanting in Gratitude, writ this *Ode*, to shew his Respect to *Augustus*, and the Love he bore to his Countrymen; wherein, addressing himself to the Goddesses *Fortune*, he prays to her for good Success to them. He does this in such a manner, as plainly shews his Belief that it was in her power to grant what he wanted; and at the same time teaches those whom he prays for, that whatever Victory, Conquest, or Triumph they made, must not be ascribed to their own Wisdom, Conduct or Courage, but to the Goddesses. In your intended Expedition to *Britain*, saith he, you must travel both by Land and Sea;

what-

Serves iturum Cæsarem in ultimos
 Orbis Britannos, & juvenum recens
 Examen Eois timendum
 Partibus, Oceanoque rubro.
 Eheu, cicatricum & sceleris pudet,
 Fratrumque. quid nos dura refugimus
 Ætas? quid intactum nefasti
 Liquimus? unde manum juvenus
 Metu Deorum continuit? quibus
 Pepercit aris? ô utinam novâ
 Incude diffingas * retusum in
 Massagetæ Arabasque ferrum.

tuna, utinam diffingas ferrum nostrum rotisum super nova aliqua in Massagetas Arabasque.

* defingas, Bentl.

30 serves Cæsarem mox iturum
 in Britannos ultimos totius
 orbis populos, & examina Ro-
 manorum juvenum recens
 conscriptum timentum Eois
 partibus mundi, rubroque
 oceano. Eben! nos pudet ci-
 catricum in civili bello accepi-
 tarum, & sceleris fratrum
 35 interfectorum in illis bellis.
 Quid nos dura ætas refugi-
 mus? Quid nefasti liquimus
 intactum? Unde Romæ
 juvenus, metu Deorum, con-
 tinuit scelestas manus? Qui-
 bus aris pepercit? O. Fox-

40

ANNOTATIONS.

* *Fidelity.* Faith or Hope were covered with a white Garment. Mr. Bond, Minel-
 lus, and some others, say that he here al-
 ludes to those who were setting up for Can-
 didates for any publick Employment in the
 State; for such Persons wore a white Gar-

ment, to shew how justly and innocently they
 should perform the Duties and Offices com-
 mitted to their Charge.

* *Massagetes*, a People of Scythia, where
 now is the South Part of Tartary.

10 *Arabians*, see Ode xxix.

The KEY.

whatever the Country produces through which you travel, whatever
 good Weather and fair Winds you are favoured with, you owe it all to
 Fortune. The Husbandman, who brings you Provisions, acknow-
 ledges this, and prays earnestly for it. The Mariners that carry you
 over, acknowledge their Safety from Storms and Shipwreck, and
 their Arrival at their desired Port, to be owing to the Bounty of For-
 tune; we are encouraged to become humble Supplicants to you,
 O Goddess, from the Practice of all Nations, Cities, and Coun-
 tries, who call upon you for your Aid and Assistance. These offers
 up his Addresses for the Safety of *Augustus* and the Commonwealth.
 Do not cast down, says he, the standing Pillar of this Empire, that
 is, *Augustus* himself. *Lubinus* paraphrases this Sentence thus: *Te O*
mundi & rerum domina Fortuna, supplicibus oro precibus, ne Augustum
Cæsarem imperii Romani stantem & erectam columnam, in cujus digni-
tate & salute totiusque reipublicæ incolumitatis cardo vertitur, injuri-
oso, invido, & maligno pede præruas & dejicias, eque eminenti digni-
tate pessundas & prosternas, tuoque auspicio in hac præsentis regni felici-
tate & incolumitate in populo pacem & concordiam stabilias, seditiones
ac tumultus contra imperatorem prohibeas. You, O Fortune, Gover-
 ners of the World, and all things in it, we humbly intreat, that *Au-*
gustus Cæsar, the standing and upright Pillar of the Roman Empire,
 and the Hinge upon which the Safety of the whole Commonwealth

The KEY.

turneth, may be preserved from all unlucky Accidents; but that Peace and Concord may be established to the *Roman* People, in this present happy and safe Reign of his; and that all Seditions and Tumults against the Emperor may be subdued. *A burnt Child*, we say, *dreads the Fire*. *Horace* seeing the Army levied, and their intended Enterprize and Expedition upon *Britain* laid aside, expresses some Apprehensions lest the seditious Spirit but lately quelled should again, upon this Occasion, revive a Civil War afresh; to prevent which, he tells them that Fortune carrieth always Punishments for those who transgress her Commands. Whatever pretext People may have for rising up against lawful and established Authority, *Horace* here tells us, that Fortune is always ready, with proper and suitable Punishments, to make them suffer for their Crimes. Although you leave those who abuse your Bounty and Beneficence, by changing their Prosperity into Adversity, yet a good sincere Man is always the same; but the unfaithful Multitude and perjured Persons desert their Friends in time of Adversity. No sooner are our Casks empty, than our false Friends disappear. There is no Confidence to be placed in the common

ODE XXXVI.

To ' POMPONIUS NUMIDAS.

He greatly rejoices upon the Account of his Return from *Spain*.

IT is a pleasure to us to appease the Tutelary Gods, Preservers of *Plotius Numidas*, with Incense, Musick², and the Blood of a Calf, due to them for so great a Favour; who being now safely returned from the farthest Part of *Spain*³, distributes many Kisses to his beloved Companions, yet to none more than his dear Friend *Lamia*⁴, remembering that they past their Childhood⁵ under the same Tutor⁶, and likewise remembering that they both put on the manly Gown on the same Day.

ANNOTATIONS.

¹ *Pomponius*, or rather *Plotius Numidas*, so called, because as a General he carried Arms in the Country called *Numidia*, a Part of *Africa*, now called *Belidulgerid*, or *Bihudelgerid*; famous among the *Romans*, by reason of *Massinissa*, a great Enemy to the *Roman* State.

² *Fidibus*. *Fidis* is properly a Fiddle, or musical Instrument; but here, by a *Metonymy*, it is put for the Musick played on that Instrument.

³ *The farthest Part of Spain*; that is, the Northern Part of it, now called *Biscaya*.

⁴ *Lamia*.
⁵ *Pueritia*.
⁶ *Incipit*, or

The KEY.

mon Rank of Mankind, nor in those who prostitute their Honour and Chastity for the Love of Money; for they will desert their best Friends when Adversity comes: and even those who promised a great deal of Sincerity and Love, while our Prosperity continued, when Adversity and Poverty comes on, will certainly forsake us. O Fortune, I say, keep *Cæsar* safe now going to the *Britains*, the remotest People of the whole Earth, and the Army of the *Roman* Youth newly levied, formidable to the Eastern Parts of the World, and the Red Sea. And further, to deter them from all Thoughts of a new Civil War, he beautifully ends this *Ode*, saying, Alas! how greatly am I ashamed of the Wounds and Scars received in the Civil Wars, and of the Wickedness of our Countrymen who were killed in that War! What Cruelties have we not exercised? This Expedition against *Britain* being laid aside, he wishes them to carry those Arms, which the Emperor had put into their hands, against some foreign Enemy.

This ODE was writ in the Year of the City 726, of *Horace's* Age 39, before CHRIST 25; so that from this present Year 1739, it is 1754 Years old.

ODE XXXVI.

Ad POMPONIUM NUMIDAM.

Ob reditum ejus ex Hispania exultat gaudio.

ORDO.

ET thure & fidibus juvat
Placare, & vituli sanguine debito
Custodes Numidæ Deos:
Qui nunc Hesperia sopes ab ultimâ,
Caris multa fodalibus,
Nulli plura tamen dividit oscula,
Quàm dulci Lamia, memor
Actæ non alio rege puertia,
Mutatæque simul togæ.

Juvat placare custodes
Deos Numidæ, &
thure, & fidibus, & debito
sanguine vituli: qui nunc
sopes rediens ab ultimâ Hes-
peria, dividit multa oscula
5 suis caris fodalibus, nulli ta-
men plura quàm dulci La-
mia; videlicet mem. r. actæ
puertia suæ non alio rege, si-
mulque mutatæ togæ puerili.
Ne igitur pulchra hac dies

ANNOTATIONS.

Augustus had a War with the *Cantabri*, which was not very successful; and therefore *Actæ* coming safe home from thence, was the more acceptable.

⁴ *Lamia*. *Ælius Lamias*, see Ode xxvi.

⁵ *Puertia*, for *Pueritia*, by the Figure *Enoplos*, on account of the Verse.

⁶ *Tutor*. It was customary among the *Romans* to call a Master, Tutor, or Governor to any Nobleman's Children, *Rex*, a King; because as the King rules over his Subjects, so they rule and preside over their Pupils. The Youths put on their manly Gown when they were seventeen Years of Age.

L 3

⁷ *Distinction*.

Let not therefore this joyful Day pass without a particular mark
 10 of Distinction⁷; let there be no want of cheering Liquor, nor
 rest to our Feet, which shall dance after the manner of the *Salii*⁸,
who were the Priests of Mars; let not *Damalis*⁹, a Woman noted
 15 for drinking much Wine, outdo *Bassus*¹⁰ in drinking *Thracian*
*Bumpers*¹¹; let neither *Roses*, nor the long-lived *Parsley*¹², nor
 the short-liv'd *Lily*, be wanting. All shall fix their languishing
 Eyes on *Damalis*; but *Damalis* shall not be parted by any new
 Gallant from her beloved *Plotius*, but will keep closer to him
 20 than the wanton *Ivy* cleaves to the Oak.

ANNOTATIONS.

⁷ *Distinction*. Days of Rejoicing were noted with Chalk, called in Latin *Creta*, from the Island of that Name. See *Ode xxvii.* and it is no uncommon Saying among us, when any thing remarkable happens, *Chalk it up.*

⁸ *After the manner of the Salii.* They were the Priests of *Mars*, instituted by *Numa Pompilius*, twelve in number, of the Senato-

rial Rank; their Number was doubled by *Tullus Hostilius*. These armed with a brazen Helmet, Belt, and Breast-plate, went through the City with a constant even Pace, dancing to the Sound of musical Instruments. Their solemn Processions were very magnificent. Hence the Proverb, *Dapes Saliarum*, for a grand Entertainment.

⁹ *Dr.*

The KEY.

THOSE who have put *Horace's ODES* in the Order in which they are handed down to us, have had a regard to place them in such a manner, as they saw the Subject have a relation or reference to the preceding ODE, which *Horace* addresses to the Goddess *Fortuna*, for Success to *Augustus* and the Army with which he intended to make an Expedition against the *Britains*. In this, *Horace* congratulates *Numidas* upon his safe Return from the Expedition he had made. Mr. *Bond* and *Minellius*, being generally the Commentators who are used in the Schools, I did not think fit to alter their Title to this ODE, which is to *Pomponius Numidas*, with whom *Lambinus* agrees. But because many of the old and modern Commentators, as *Cruquius*, *Lubinus*, *Torrentius*, *Dacier*, *Des Prez*, *Du Hamel*, &c. have *Plotius Numidas*, and not *Pomponius* or *Pompeius*, as some others, I have put *Plotius* in the *Ordo*.

Horace begins this ODE beautifully: It is a pleasure to us to appease the Gods who have preserved *Plotius Numidas*, with Incense, Music, and Sacrifice, which are justly due to them for so great a Benefit. *Horace* tells us, ODE xxxiv. that he was *parcus & infrequens cultor Deorum*, a sparing and seldom Worshipper of the Gods. Here he shews that he is a true Penitent, and will perform those Vows he made to them. Some of the carping Commentators are displeased with *plotius*, to appease, thinking it improper; but they will not allow themselves to consider that Vows and Promises made, are a Debt, which

Cressâ ne careat pulchra dies notâ :
 Neu promptæ modus amphoræ,
 Neu morem in Saliûm sit requies pedum :
 Neu multi Damalis meri
 Bassum Threiciâ vincat amysside :
 Neu desint epulis rosæ,
 Neu vivax apium, neu breve lilium.
 Omnes in Damalin putres
 Deponent oculos : nec Damalis novo
 Divelletur adultero,
 Lascivis ederis ambitiosior.

10 | careat cressâ notâ, neu sit mo-
 dus promptæ amphoræ, neu
 requies pedum in morem Sa-
 liûm, neu Damalis multi
 meri bibax vincat Bassum
 Threiciâ amysside, neu rosæ
 desint epulis, neu vivax a-
 pium, neu breve lilium.
 15 | Omnes deponent putres oculos
 in Damasin, nec Damalis
 divelletur a novo aliquo a-
 dultero à Plotio, ambitiosior
 lascivis ederis.
 20 |

ANNOTATIONS.

9 Damalis, a noted female Toper, beloved
 by Plotius.

10 Bassus, some say he was a former Lover
 of Damalis; others, the Iambick Poet men-
 tioned by Propertius, 1, 4. and Ovid. Trist.
 iv. 70.

11 Tbracian Bumpers. The Tbracians
 were great Drinkers, and commonly drank

off large Cups at one Draught. See Ode
 xviii.

12 Long lived Parsley. This Herb continues
 green for a long time, and was therefore
 esteem'd fit to put amongst the Flowers,
 with which they made Coronets for the
 Guests at Feasts; to which is oppos'd the
 short-lived Lily

The KEY.

if they be not paid, will displease the Gods; upon which account
Horace could not make use of a more proper Word here. The *Cu-
 stodes Dii*, the Tutelary Gods, meant here, are, as the Commentators
 take notice, *Castor*, *Neptune*, and *Pollux*, who govern the Sea, and
 bring fair Weather, to whom we may safely add *Æolus*, the God of
 the Winds, and *Mercurius* the Protector of Travellers. Many and great
 are the Hazards to which War expose those who are concerned in it.
 When therefore any Person returns safe from a War, he has all the rea-
 son in the world to give Thanks to the divine Providence for it. It
 is not our Conduct and Courage to which we ought to ascribe our
 Safety in War, but to the Protection of the Gods. *Plotius's* safe Re-
 turn was the more remarkable, because that Expedition was unsuc-
 cessful. A General who preserves his Army, and saves the Lives of
 his Soldiers, although not a Conqueror, is as much to be praised as
 when Victor; *Augustus* upon that account graciously received *Ploti-
 us*. Count *Vaudemont*, in that famous Retreat in the late War against
France, where, with 30,000 Men, he was surrounded by 90,000
French, his bringing this whole Army off, gained more glory than if
 he had given them battle. *Plotius* being safely return'd from abroad,
 distributes many Kisses to all his dear Friends, who were extremely
 glad to see him safe after the Rumour of his ill Success; but his Arri-
 val caused a particular Joy to his Friend *Lamia*, who had been edu-
 cated with him, under the same Tutor. It is a sign that Boys are
 good who do not change their Masters, and some Boys who learn to-
 gether,

The KEY.

gether, contract such a Friendship in their innocent and tender Years, lasts as long as they live. The Day when Friends meet after long Absence, ought to be distinguish'd as a joyful Day. The *Thracians* marked the lucky Days with Chalk, and the unlucky Days with Coal; and the *Greeks* imitated them. The *Romans* usually had Feasting, Drinking, Musick, and Dancing at their going any considerable Journey abroad, which they called their *Viaticum*; and at their returning safe home, which they called *Convivium Adventitium*, as *Torrentius* observes. Our Poet desires that nothing may be wanting to compleat the Entertainment, neither Musick, Dancing or Variety of Viands; nor Roses, Parsley, or Lilies, for Garlands. As he began this ODE with shewing his Readiness to offer up Sacrifice for the joyful Return of his beloved Friend, so he concludes it with a hearty Wish, that his Friends may still continue faithful to him.

O D E XXXVII.

To his COMPANIONS.

He exhorts his Companions to Mirth, now that *Cleopatra* was dead.

NOW, O Companions, may we drink heartily, now may we touch the Earth with a nimble Foot: now is the time to adorn the Beds on which are placed the Images of the Gods, with
 5 Dishes after the manner of the *Salii*¹. Before this time it was unlawful to draw from the Cellars of our Grandfires our Wine of *Cæcubum*; while, with an infected Troop of vile Men, a furious
 10 Queen², weak enough to hope for any thing, and intoxicated with her good Fortune, was threatening Ruin to the Capitol, and a Funeral to the Empire; but scarce one of her Ships escaping the Flames, lessen'd her Rage; and *Cæsar*³ pursuing her flying from

A N N O T A T I O N S.

¹ After the manner of the *Salii*. The *Salii* were an Order of Priests instituted by *Numa*, for the keeping of the brazen Target, which, as he gave out, fell into his Hands from Heaven, for the Cure and Safety of the City during a Pestilence. The Entertainments of these Priests upon their solemn

Festivals, were exceeding costly and magnificent; whence the Poet here uses *Depos Saliarum* for delicate Meats.

² A furious Queen. *Cleopatra* Queen of *Ægypt*, and Sister of *Ptolemy*. *Mark Antony* was so enamoured with her, that he forsook his own Wife, the Sister of *Octavian*.

The KEY.

him. *Ambitiosior* is a Form of speaking, as *Torrentius* observes, whereby we express our Earnestness and Regard for the Person of those we do or seek any thing from, by putting our Arms about their Waists, and grasping them, whose Favour we seek, and for whom we express a great deal of Regard and Concern. Those who take this in a worse Sense, justly deserve the Censure of the Royal Garter, *Evil to him that Evil thinks*. *Adulterus* here signifies nothing but a Gallant or Lover; see ODE xxxiii. altho' it is there taken in a bad Sense with respect to *Cyrus*.

This ODE was writ in the Year of the City 729, of *Horace's* Age 41, before Christ 23: So that from this present Year 1739, it is 1762 Years old.

ODE XXXVII.

Ad SODALES.

Sodales hortatur ad letandum, extinctâ Cleopatrá.

ORDO.

NUNC est bibendum, nunc pede libero

Pulsanda tellus: nunc Saliaribus

Ornare pulvinar Deorum

Tempus erat dapibus, sodales.

Antehac nefas depromere Cæcubum

Cellis avitis; dum Capitolio

Regina dementes ruinas*,

Funus & imperio parabat,

Contaminato cum grege turpium

Morbo virorum, quidlibet impotens

Sperare, fortunæque dulci

Ebria. sed minuit furorem

Vix una sospes navis ab ignibus:

* Ruinas dementes, by *Hypallage*, as *Dacier* observes, for *regina demens*.

Nunc, O sodales bibendum est, nunc tellus est pulsanda libero pede: nunc tempus erat ornare pulvinar Deorum Saliaribus dapibus. Antehac nefas erat depromere vinum Cæcubum avitis cellis, dum regina demens cum grege virorum turpium contaminato morbo, impotens sperare quidlibet, & ebria fortunâ dulci, parabat ruinas Capitolio, & funus imperio: sed vix una navis sospes ab ignibus

5

10

ANNOTATIONS.

us, his Co-partner in the Empire; which *Augustus* resenting, proclaimed War against him, and defeated him in a Sea-fight at *Actium*; after which, both he and *Cleopatra* laid violent hands on themselves.

³ And *Cæsar*. The second Emperor of Rome, distinguished by the Name of *Au-*

gustus. He was the Son of *Octavius*, and Nephew to *Julius Cæsar*, who appointed him his Heir. He was at first only one of the second Triumvirate, but dispossessing *Lepidus*, and defeating *Antony* at *Actium*, he came at last to be sole Governor of the Empire.

* *Æmonia*.

from *Italy*, with his nimble Fleet (as a Hawk pursues the harm-
 15 less Doves, or a nimble Hunter a Hare in the Fields of snowy
*Æmonia**) that he might put in Chains this fatal Monster, threw
 20 her Mind, already disturbed with *Mareotick* Wine, into a real
 Panick; who seeking to perish more honourably, did not effe-
 minately tremble at the naked Sword, or repair to hidden Coasts
 25 with her nimble Fleet; but, full of Boldness, she had the Cour-
 age to behold, with a serene Countenance, her Palace reduced
 to Ashes; and becoming more fierce, by a determined Resolu-
 tion to die, to handle destructive Serpents, that she might receive
 30 into her Veins their deadly Poison; because, being a haughty
 Woman, she disdained to be carried to *Rome* in the *Liburnian*
 Gallies, as a private Person, to grace the Triumph of *Augustus*.

A N N O T A T I O N S.

* *Æmonia*. Either the same with *Thrace*,
 from Mount *Hæmus*, or rather a Region of
Thessaly, bordering upon *Macedonia*, so called
 from a Son of *Deucalion*, of that Name.

3 *Mareotick Wine*. An exquisite kind of
 Wine, brought from a Region of *Ægypt*
 bordering upon the Lake *Mareotis*, not far
 from *Alexandria*.

The KEY.

IT must be acknowledged, that the Ambition of Princes is often
 hurtful not only to their People, but also to themselves. This is
 evident as to such who are unfortunate in their Wars: And even when
 they are successful, if an exact Estimate were made of their Profit
 and Loss, it would be rarely found that the Conquests are sufficient
 to pay the Cost. *Horace*, in this ODE, gives us a lively Representa-
 tion of the pernicious Consequences of giving way to irregular
 Passions of any kind. *Antony*, blindly fond of *Cleopatra*, and for-
 getful of his Country, his Wife, his Reputation and Rank, at last
 raises against himself the Anger of *Augustus*, which proves his own
 and *Cleopatra's* Ruin. *Horace*, in this ODE, celebrates the Victory
 of *Augustus*, and shews the great Importance of it, by observing,
 that, till it was obtained, the Empire was in danger; insomuch that

Mentemque lymphatam Mareotico
 Redegit in veros timores
 Cæsar, ab Italiâ volentem
 Remis adurgens (accipiter velut
 Molles columbas, aut leporem citus
 Venator in campis nivalis
 Æmonia) daret ut catenis
 Fatale monstrum: quæ generosiùs
 Perire quærens, nec muliebriter
 Expavit ensem, nec latentes
 Classe citâ reparavit oras.
 Ausa & jacentem visere regiam
 Vultu sereno, fortis & asperas
 Tractare serpentes, ut atrum
 Corpore combiberet venenum,
 Deliberatâ morte ferocior:
 Sævis Liburnis scilicet invidens
 Privata deduci superbo
 Non humilis mulier triumpho.

15 minuit furorem: Et Cæsar
 Augustus adurgens remis
 eam volentem ab Italiâ
 (velut accipiter adurget
 molles columbas, aut citus
 venator leporem in campis
 nivalis Æmonia) ut da-
 ret hoc fatale monstrum
 20 catenis, redegit mentem
 lymphatam Mareotico vino
 in veros timores: Quia
 Cleopatra quærens perire
 generosiùs, nec expavit mu-
 liebriter ensem, nec repa-
 ravit latentes oras citâ
 25 classe. Fortis ausa est
 visere vultu sereno regiam
 jacentem, & ferocior morte
 deliberata, ausa est etiam
 tractare asperas serpentes,
 ut combiberet atrum vene-
 num corpore: scilicet hæc
 30 mulier non humilis invidens,
 invadebat deduci sævis Li-
 burnis ut privata, superbo
 triumpho, triumphum Augusti ornare.

The KEY.

it had been unlawful for them, to allow themselves in those inno-
 cent Liberties, which now they might take. A furious Queen
 threatned our Capitol with Ruin, but now that Danger is over, and
 we may take a cheerful Glas. Towards the End of the ODE, he
 gives us a very beautiful Description of the Magnanimity and Great-
 ness of Soul, which *Cleopatra* shewed in her Adversity: She did not
 behave with the Timorousness of her Sex, but having determined to
 die, became bolder by that Resolution, and was not afraid of a naked
 Sword, or the Poison of Serpents: She had too great a Soul to sub-
 mit to be carried to *Rome*, as an ordinary Captive, to adorn the
 Triumph of *Augustus*; and therefore chose rather to avoid that In-
 famy, by a voluntary Death, *Morte determinata*.

ODE XXXVIII.

To his SERVANT.

He is an Enemy to too great Magnificence in
Entertainments.

I Hate, my Boy, the magnificent festival Entertainments of the
*Persians*¹. Garlands knit with the inner Rind of the Linden-
Tree, displease me. Cease to inquire in what Places the latest
5 Roses remain growing. I earnestly desire, that you add no-
thing to the simple Myrtle²; for neither is the Myrtle unbe-
coming you a Servant, nor me, drinking under the thick Shade
of a Vine.

A N N O T A T I O N S.

¹ The magnificent festival Entertain- in these Entertainments; almost all an-
ments of the Persians. The Persians were- tients Writers make mention of their exqui-
noted for their Magnificence and Luxury site Dishes, costly Furniture, and precious
Perfumes.

The KEY.

AS *Augustus* was now sole Governor of the Roman Empire, and
all things in profound Peace, after the Battle of *Actium*, *Horace*
was afraid, that, as it was usual in these Cases, Luxury might creep
in, and that in the Rejoicings and Festivities which would naturally
follow upon the present Disposition of Things, the great Men would
endeavour to outdo one another in Splendor and Magnificence: To
guard therefore against so great an Evil, he wrote the following ODE;
in which he expresses his Hatred of the *Persian* Magnificence, and
tells us how much preferable Plainness and Simplicity were in his
Account, to all that grand Apparatus for which they were so fam'd.
Horace therefore would not give offence to any Set of Men who
might be guilty of these things; he only addresses himself to his Boy,
or

ODE XXXVIII.

Ad PUERUM SUUM.

Parvo gaudere se in conviviiis apparatus.

PERSICOS odi, puer, apparatus:

Displicent nexæ philyrâ coronæ:

Mitte sectari, rosâ quò locorum

Sera moretur.

Simplici myrto nihil allabores

Sedulus curo: neque te ministrum

Dedecet myrtus, neque me sub arcâ

Vite bibentem.

ORDO.

O Di, puer, apparatus
tus Persicos. Coro-
næ nexæ philyrâ displicent,
mitte sectari (perseruari) quò locorum
sera rosa moretur. Sedulus curo ut nihil allabores
simplici myrto: myrtus neque dedecet te ministrum,
neque me bibentem sub arcâ vite.

ANNOTATIONS.

Perfumes. Garlands knit in the most curious manner, were also common among them.

² Simple Myrtle. Probably he means Garlands made of nothing but simple Myrtle.

The KEY.

or Servant, and shews, by his own example and choice, what he would have every Man to do; namely, to live as their Fore-fathers did, upon the simple Fruits of the Earth, to hate Luxury, Gluttony, and Splendor, in their way of living. That they would not follow the bad Customs of the foreign Nations, the *Medes*, *Persians*, and *Egyptians*, whom they had conquered, and thereby make themselves Possessors of their Vices, as they were of their Liberties and Persons. Here his Art of reproving wonderfully shows itself; he does not say to *Augustus*, the Senators, Knights, and wealthy Citizens, *You ought to hate*, but to his Servant, *My Boy, I hate*, &c.

What time this ODE was writ, is uncertain.

The

The O D E S of

Q. HORATIUS FLACCUS.

BOOK THE SECOND.

O D E I.

To C. ASINIUS POLLIO.

He counsels C. ASINIUS POLLIO, his Friend, to quit his designed History of the Civil Wars: Afterwards he commends his Writings.

YOU treat, *Pollio*¹, of our Civil Commotions, from the Time that *Metellus*² was Consul, of the Causes of that War, the Faults committed on both sides, and all the Circumstances attending it, and of the Game which Fortune play'd, and the Alliances of the leading Men³, fatal to the Commonwealth, and our Arms stained with Blood, not yet expiated; a Work full of Hazard and Danger: and walk over Fire that lies hid under deceitful Ashes.

Let the Muse of severe Tragedy for a time cease to appear upon our Theatres: By and by, *Pollio*, thou distinguished Protector of disconsolate Offenders, and Support of the deliberating Senate, to whom the Laurel has purchased eternal Honours, in the *Dalmatian* Triumph, when you have regulated our publick Concerns, you shall resume the mighty Task with an *Athenian*⁴ Dignity.

Already

A N N O T A T I O N S.

¹ *Pollio*. *Caius Asinius Pollio* was a Person who made a very considerable Figure in the Court of *Augustus*. As he was distinguished by his Valour and Conduct, he had frequently the Command of the Armies given him. He vanquished the *Dalmatians*, and triumphed over them. He was no less eminent for his Learning, than for his warlike Accomplishments; of which several

Works publish'd by him are a Testimony: the chief were his Tragedies, and the History of the Civil War.

² From the Time that *Metellus* was Consul. *Q. Metellus Celer*, and *Lucius Asinius* were Consuls in the Year of the City 690, about which time the Civil Wars between *Pompey* and *Cesar* broke out.

Q. HORATII FLACCI
O D A R U M
LIBER SECUNDUS.

ODE I.

Ad C. ASINIUM POLLIONEM.

C. ASINIUM POLLIONEM *monet, ut bella civilia describere
intermittat : tum laudat ejus scripta.*

MOTUM ex Metello consule civicum,
Bellique causas, & vitia, & modos,
Ludumque Fortunæ, gravesque
Principum amicitias, & arma
Nondum expiatis uncta cruoribus,
Periculosa plenum opus aetæ,
Tractas, & incedis per ignes
Suppositos cineri doloso.
Paulum severæ Musa tragœdiæ
Desit theatris : mox, ubi publicas
Res ordinâris, grande munus
Cecropio repetes cothurno,
Insigne mœstis præsidium reis,
Et consulenti Pollio curiæ :
Cui lauros æternos honores
Dalmatico peperit triumpho.

ORDO.

T Ractas, Pollio, ci-
vicum motum ex
Metello consule, & cau-
sas belli, & vitia, &
modos, & ludum fortunæ,
amicitiâsque principum gra-
ves reipublicæ, & arma
uncta cruoribus nondum
expiatis, opus plenum pe-
riculosa aetæ : & incedis
per ignes suppositos doloso
cineri. Musa severæ tra-
gœdiæ desit paulum thea-
tris : mox Pollio insigne
præsidium mœstis reis, &
consulenti curiæ ; cui lauros
peperit æternos honores
Dalmatico triumpho, ubi
ordinarias res publicas, re-
petes grande munus Ce-

ANNOTATIONS.

¹ The Alliances of the leading Men. Pro-
bably he means the League between *Cæsar*,
Pompey, and *Craſſus*, who agreed to share
the Government among them, and enslave
their Country.

² With an Athenian Dignity. In the O-
riginal it is *Cecropio Cothurno*. *Cecropius*,
Athenian, from *Cecrops* first King of A-
thens. The *Cothurnus* was a square high

sort of Boot, which made the Actors appear
above the ordinary Size, and gave them an
Air of Grandeur and Majesty. It was so
peculiar to Tragedy, that it came not only
to signify that Species of Dramatick Poetry,
but to express the Dignity of Style in these
Compositions, in which Sense it is here used
by *Horace*. *Kennet*, Book 5. Chap. 6.

³ Cato.

Already you grate your Ears with the threatening Sound of Trumpets ; already the Clarions make a noise, already the Brightness of
 20 Armour frightens the flying Horses, and strikes Terror into the Countenances of the Riders. Already I seem to hear great Leaders stain'd with a Dust no way unbecoming, and the whole Earth brought into Subjection, all but the undaunted Soul of *Cato* ⁵.
 25 *Juno*, and whichsoever of the Gods more friendly to the *Africans*, unable to oppose us, had left the Country unrevenge'd ; yet in a short time brought back the Grand-children of the Conquerors, as Sacrifices to the *Manes* of *Jugurtha* ⁶.

What Field render'd fatter by *Latin* Blood, does not testify, by
 30 its Sepulchres, our impious Battles, and the Sound of the Ruin of *Hesperia*, heard by the *Medes*? What Gulf, or what Rivers are ignorant of this mournful War? What Sea of *Daunia* is not dis-
 35 coloured by our Slaughters and Bloodshed? What Coasts are not stain'd with our Gore?

But, my forward Muse, do not, leaving off your merry and agreeable Strains, attempt to resume the Task of the *Cean* Funeral
 40 Songs ; rather seek with me, under a Cave of *Venus* ⁷, Airs to be played with a lighter Quill.

ANNOTATIONS.

⁵ *Cato*. *Cato* of *Utica*, so remarkable for his Virtue, and the strenuous Opposition he made to Tyranny. After the Defeat of *Pompey*, he was shut up by *Cæsar* in *Utica*, where, rather than fall into the hands of the Conqueror, and survive the Ruin of his Country, he slew himself.
⁶ *Jugurtha*, a King of *Numidia*, who being engaged in War with the Romans, was taken by *Sylla*, and led in Triumph by *Marius*.
⁷ *Cean* Funeral Songs. In the Original it is *Munera Cææ Næniæ*. By *Nænia*, the Poet means the Goddess of Mourning, and by that Goddess, the Muse who dictated the mournful Airs of *Simonides*, a Lyrick Poet of *Cæos*, one of the *Cyclades*, of whom *Quintilian* writes, *Simonides tenuis, aliqui ferunt*.

THE KEY.

THIS beautiful ODE was written when *Pollio* was Consul, in the Year of the City 713, and about two Years after the Battle of *Philippi*. *Horace*, at this time, was come from bearing Arms against *Augustus*, in the Army of *Brutus*, and had with much ado obtained his Pardon, by the Intercession of *Mæcenæ*s, and was yet sensible how difficult it was to be well in the good Graces of a Prince, after a Fault of this Nature : As a great many of his Friends were in like Circumstances, a History of the Civil Wars could not but revive in their Minds some Facts, which, by the Lateness of their Date, must give them a great deal of Disquiet. *Horace* therefore advises him to lay aside for a time his Design, and rather exert himself for the Good

Jam nunc minaci murmura cornuum
 Perstringis aures : jam litui strepunt :
 Jam fulgor armorum fugaces
 Terret equos, equitumque vultus.
 Audire magnos jam videor duces
 Non indecoro pulvere sordidos,
 Et cuncta terrarum subacta,
 Præter atrocem animum Catonis.
 Juno, & Deorum quisquis amicior
 Afris, inultâ cesserat impotens
 Tellure, victorum nepotes
 Rettulit inferias Jugurthæ.
 Quis non Latino sanguine pinguior
 Campus sepulcris impia prælia
 Testatur, auditumque Medis
 Hesperiaë sonitum ruinæ ?
 Qui gurgis, aut quæ flumina lugubris
 Ignara belli ? quod mare Dauniaë
 Non decoloravere cædes ?
 Quæ caret ora cruore nostro ?
 Sed ne relictis, Musa procax, jocis,
 Cææ retractes munera naniæ :
 Mecum Dionæo sub antro
 Quære modos leviori plectro.

20 tropic cothurno. Jam nunc
 perstringis aures minaci
 marmure cornuum : jam
 litui strepunt ; jam fulgor
 armorum terret fugaces
 equos, & vultus equitum.
 25 Jam videor audire mag-
 nos duces sordidos pulvere
 non indecoro ; & cuncta
 terrarum subacta, præter
 animam atrocem Catonis.
 Juno, & quisquis Deorum
 amicior Afris, impotens,
 cesserat inulta tellure &
 rettulit nepotes victorum
 30 inferias Jugurthæ. Quis
 campus pinguior Latino
 sanguine, non testator se-
 pulchris impia prælia, &
 sonitum ruinæ Hesperiaë
 auditum Medis ? Qui gur-
 ges, aut quæ flumina, ig-
 nara sunt lugubris belli ?
 35 Quod mare Dauniaë non
 cædes decoloravere ? Quæ
 ora caret nostro cruore ?
 Sed procax Musa, relictis
 jocis, ne retractes munera
 Cææ Naniæ : quære mo-
 dum sub antro Dionæo,
 40 modos leviori plectro.

A N N O T A T I O N S.

ne proprio : & jucunditate quadam commen-
 dari potest : præcipua tamen ejus in commo-
 venda miseratione virtus, ut quidam in hac
 cum parte omnibus ejusdem operis auctoribus
 præferant. Simonides was but an indifferent
 Poet, yet pretty correct in his Style, and
 may be commended for his Facetiousness ;
 yet his chief Talent lies in moving to Com-

passion : so that some in this Particulate
 prefer him to all other Authors of Works
 of that kind.

^s A Cave of Venus. In the Original,
 Dionæo sub antro. Venus is called sometimes
 Dionæa, from Dione, a Sea-Nymph, her
 Mother.

The KEY.

the Commonwealth, and in protecting such as might be deemed
 Criminals by the present prevailing Party. The word *reus*, in the
 Original, may be understood to mean both Plaintiff and Defendant.
Reos appello (says Cicero) *non eos modo qui arguuntur, sed omnes quorum*
de re disceptatur, sic enim olim loquebantur. I call those *rei* not only
 who are Defendants, but all such as have any Law-suits depending ;
 for so this Word antiently signified. He farther observes, that in
 the present Conjunction, the Civil War was a Subject so delicate,
 that it would be very difficult to handle it to the good-liking of *Augustus*,
 Pollio being so greatly attached to *Antony*. But that afterwards he
 might resume the Work with Safety, and perform it with great Ap-
 M plause,

plause. He then falls into a very noble Commendation of *Pollio's* Writings, and gives it as his Character, that he relates Things in that lively and forcible manner, that his Readers imagine themselves present at the Scenes he describes. Afterwards he proceeds to lament the Desolation occasion'd by the Civil Wars, and the Misfortunes they brought upon the Republick, concluding with good Advice to his Muse,

ODE II.

TO CAIUS CRISPUS SALLUSTIUS.

He commends *PROCLEIUS* for his Liberality to his Brothers. The Contempt of Riches only can make a Man great and happy.

O *Sallustius Crispus*¹, thou Enemy to Plates of Gold hid in the Bowels of the Earth by covetous Men; Silver certainly
 5 can have no Brightness, unless it shine by a moderate use. *Procleius*², noted for his paternal Regard to his Brethren, will live (*his Fame will reach*) to latest Ages: Permanent Fame will carry him upon Wings, whose Flight cannot be weakned. Believe me,
 10 you will reign more powerful, by subduing a covetous Mind, than if you were to unite *Africa* to the remote *Gades*³, and both *Carthages*⁴ obeyed you alone. The deadly Dropsy, too much indulged, still increases, nor does it drive away Thirst, unless the Cause of the Disease has fled from the Veins, and the watery
 15 Malady is expelled the pale Body. Virtue, dissenting from the Croud, excludes from the Number of the Happy *Phraates*⁵, tho' restored to the Throne of *Cyrus*, and rectifies the Judgment
 20 of the Vulgar, accustomed to use Names for Things; conferring Empire, a safe Crown, and the proper Laurel, upon him alone, whosoever he be, that can look at vast Heaps (*of Gold and Silver*) without a covetous Eye.

ANNOTATIONS.

¹ *Sallust*. A great many antient Interpreters take this for *Sallust* the Historian; but *Dacier* has very judiciously observed, that the mention *Horace* makes of *Phraates*, quite destroys this Opinion. He was not restored to the Throne, till six Years after the Battle of *Actium*, and *Sallust* died four Years before that Battle. Others therefore, with greater Probability, think it was the Grandson of that celebrated Historian's Sister, of whom *Tacitus* speaks in his Annals.

² *Procleius*, a Roman Knight, the Brother-in-Law of *Mæcenæ*, and in so great Favour with *Augustus*, that he designed to have given him his Daughter in Marriage. His Brothers, *Scipio* and *Murena*, having lost their Estate, by siding with *Pompey*, he shared his own Patrimony with them, and afterwards made up their Peace with *Augustus*.

³ *Cadix*

Muse, to avoid such mournful Strains, and dwell upon Subjects more agreeable to his Humour and Disposition.

This ODE was writ in the Year of the City 714, of Horace's Age 27, before Christ 37; so that from this present Year 1739, it is 1776 Years old.

ODE II.

Ad C. SALLUSTIUM CRISPUM.

Laudet PROCULEIUM ob liberalitatem in fratres. Contemptus pecuniæ solum efficit hominem magnum ac beatum.

NULLUS argento color est, avaris
Abditæ terris inimice laminae
Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet extento Proculeius ævo,
Notus in fratres animi paterni:
Illum aget pennâ metuyente solvi
Fama superstes.

Latiùs regnes avidum domando
Spiritus, quàm si Libyam remotis
Gadibus jungas, & uterque Pœnus
Serviat uni.

Crescit indulgens sibi dirus hydrops;
Nec fitim pellit, nisi causâ morbi
Fugerit venis, & aquosus albo
Corpore languor.

Redditum Cyri folio Phraaten,
Dissidens plebi, numero beatorum
Eximit Virtus; populumque fallis
Dedocet uti

Vocibus, regnum & diadema tutum
Deferens uni, propriamque laurum,
Quisquis ingentes oculo irretorto
Spectat acervos.

ORDO.

O Sallusti Crispe, inimice laminae abditæ terris avaris hominibus, nullus color est argento, nisi splendeat temperato usu. Proculeius vivet extento ævo, notus animi paterni, ob animum paternum, in fratres. Fama superstes aget illum pennâ metuyente solvi. Regnes latius domando spiritum avidum, quàm si jungas Libyam remotis Gadibus, & uterque Pœnus serviat uni. Dirus hydrops sibi indulgens crescit, nec pellit fitim, nisi causâ morbi fugerit venis, & aquosus languor fugerit albo corpore. Virtus dissidens plebi, eximit numero beatorum Phraatem redditum folio Cyri, & dedocet populum uti falsis vocibus, deferens regnum, & tutum diadema, propriamque laurum illi uni, quisquis est qui spectat ingentes acervos irretorto oculo.

ANNOTATIONS.

³ Gades, an Island in the Straights of Gibraltar, on the South of Spain, now Cadix.

⁴ Both Carthages; that in Africa built by Dido, so well known, and that in Spain, taken by Scipio in the second Punick War.

⁵ Phraates, a King of the Parthians, who slew his own Father Orodes, thirty Brothers, and his eldest Son. He was expelled the Kingdom by his Subjects, and afterwards re-established by the Scythians in the Year of Rome 728.

The KEY.

SALLUST, to whom *Horace* addresses this ODE, was probably a young Man of a liberal and generous Spirit; yea, there is reason to believe the Poet thought him somewhat too profuse in his way. He observes, that the true Value of Riches consists in the right and commendable Use of them, and that *Proculus* had gained a greater and more lasting Reputation by his Liberality to his Brothers, than any Possessions and Honours could have procured him. This

O D E III.

To DELLIUS.

Both in Prosperity and Adversity we ought to behave with great Moderation, since sooner or later all must die.

O *Dellius*¹, who *some time or other* must die, be mindful to preserve an Equality of Mind in Adversity, and in like manner in Prosperity, a Mind restrained from giving way to immoderate Joy; *you must die, Dellius*, whether you have passed the time of your Life in Sadness, or reclining yourself, on Days of Joy and Festivity, upon a remote Turf, have indulged yourself with a Glass of your most excellent *Falernian* Wine, where the tall Pine and white Poplar love to unite their Branches, and form an hospitable Shade, and the moving Water strives to murmur along in its winding Channel. Here give Orders to bring Wine, Ointments, and the too soon fading Flowers of the sweet Rose, while Time, Circumstance, and the Threads of the three fatal Sisters² permit. You must relinquish these Groves, which you bought, and embellished at a vast Expence; you must relinquish your House and *Villa*, washed by the yellow *Tiber*; an Heir shall enjoy these Riches which you have piled up in Heaps. 'Tis no matter whether you are rich, and sprung from antient *Inachus*³, or poor and descended of an ignoble Race⁴, you live in this World.

A N N O T A T I O N S.

¹ *Dellius*, an Historian mentioned by *Dion*, *Plutarch* and *Seneca*. He was in great Favour with *Antony*, but deserted him a little before the Battle of *Actium*, and joined *Augustus*.

² The three fatal Sisters. *Clotho*, who held the Distaff; *Lachesis*, who drew out the Thread; and *Atropos*, who cut it: they were the Daughters of *Erebus* and *Nyx*.

The KEY.

This is the proper Improvement of Riches, and not to squander them away in Luxury and Magnificence. True Empire consists in the due Government of our Passions; and this Dominion is of greater Value and Importance, than that over Kingdoms and Provinces. All Men are not happy that seem to be so. Happiness is the sole Reward of Virtue.

This ODE was writ in the Year of the City 728, of Horace's Age 41, before Christ 23; so that from this present Year 1739, it is 1762 Years old.

ODE III.

Ad DELLUM.

Utraque fortuna moderatè ferenda est, cum necesse sit ut omnes moriamur.

ÆQUAM memento rebus in arduis
 Servare mentem; non secus in bonis
 Ab insolenti temperatam
 Lætitiâ, moriture Delli,
 Seu mœstus omni tempore vixeris,
 Seu te in remoto gramine per dies
 Festos reclinatum beâris
 Interiore notâ Falerni;
 Quò pinus ingens albaque populus
 Umbram hospitalem consociari amant
 Ramis, & obliquo laborat
 Lympha fugax trepidare rivo:
 Huc vîna, & unguenta, & nimium breves
 Flores amœnæ ferre jube rosæ,
 Dum res, & ætas, & sororum
 Fila trium patiuntur atra.
 Cedēs cœmtis saltibus, & domo,
 Villâque, flavus quam Tiberis lavit:
 Cedēs; & exstructis in altum
 Divitiis potietur heres.
 Diveſne priſco natus ab Inacho,
 Nil intereſt, an pauper, & infimâ

O. R. D. O.

O Delli moriture, memento servare mentem æquam in arduis rebus; non secus, in bonis mentem temperatam ab insolenti lætitiâ. Moriture inquam, seu vixeris mœstus omni tempore: seu beâris interiore notâ Falerni te reclinatum per festos dies in gramine remoto, quò ingens pinus, & alba populus amant consociare hospitalem umbram ramis; & lympba fugax laborat trepidare obliquo rivo. Jube ferre buc vîna, & unguenta, & flores nimium breves amœnæ rosæ; dum res, & ætas, & atra fila trium sororum patiuntur. Cedēs tandem cœmptis saltibus; cedēs, & domo, & villâ, quam flavus Tiberis lavit; & heres potietur divitiis exstructis in altum. Nil intereſt natuſne dives ab priſ-

ANNOTATIONS.

and called *Parcæ*, either *a partienda vita*, or *a non parcendo*.

³ *Inachus*, the first King of the *Argives*, who flourished in the Times of *Abraham*

and *Isaac*, about the Year of the World 2100.

⁴ *You live in this World*. In the Original it is *sub dio moreris*. *Sub dio*, with the Ro-

World a Victim of inexorable Death⁵. We shall all be brought
 25 to the same Place; the Urn of all is in motion; sooner or
 later the fatal Lot will appear, that shall place us in the Boat⁶
 doomed to convey us into eternal Banishment.

ANNOTATIONS.

man, was the same as *aperto calo*, in the open Air.

⁵ *Death*. The Word in the Original is *Orcus*, which is indifferently used by Poets for *Pluto*, Hell, Death, &c.

⁶ *The Boat*. *Cymba*, the Boat in which

Charon conveyed over the Bodies of the dead into the infernal Regions. *Virgil*,

Et ferruginea subvectat corpora cymba.

He carries over the Bodies in his dreadful Boat.

The KEY.

HORACE, in this ODE, advises *Dellius* to aim at Equanimity, and urges it from one of the strongest Motives possible, the Instability of Life, and the certain Period that is fixed to it. As Life at best is but short, why should we be elated at Prosperity, or cast down by Adversity? since Death will soon deprive us of the one, or relieve us from the other. The wisest Course we can take, is to indulge ourselves in those harmless Enjoyments, which our Circumstances

ODE IV.

TO XANTHIAS PHOCEUS.

There is no reason why he should be ashamed of his Love to a Slave.

O *Xanthias Phocæus*¹, be not ashamed of your Love to a Slave. Before you, *Briseïs*², a Slave, touched the Heart of haughty *Achilles*, by her fair Complexion. The Beauty of the Captive *Tecmessa*³ gained the Love of *Ajax* the Son of *Tela-*
*mon*⁴.

ANNOTATIONS.

¹ *Xanthias Phocæus*. There is nothing to be met with in Antiquity concerning this *Xanthias Phocæus*, that can discover who he was: He was no doubt a Stranger very

well known in the Court of *Augustus*; for this Ode sufficiently proves that he was a Man of Quality.

² *Briseïs*.

De gente sub dio moreris,
 Victima nil miserantis Orci.
 Omnes eodem cogimur : omnium
 Versatur urnâ seriùs ociùs
 Sors exitura, & nos in æternum
 Exsilium impositura cymbæ.

25 *co Inacbo, an pauper, &
 de infimâ gente, moreris
 sub dio victima Orci nil
 miserantis. Omnes cogi-
 mur eodem; omnium urna
 versatur; seriùs ociùs sors
 exitura & impositura nos
 cymbæ in æternum exilium.*

The KEY.

stances can afford, while they are yet in our Power; for sooner or later we must relinquish our Possessions, and yield them up to be enjoyed by another. Our Riches cannot be carried with us beyond the Grave; the true Value of them therefore consists in the Power they give us to make Life easy, and do good to others; and this is undoubtedly the surest way to reap the Advantage of them in another Life, where, with all the reason in the World, we may hope to receive the just Reward of all our good Actions here. Were it possible to avoid the Stroke of Death, there might be some Appearance of Reason for heaping up Riches; but this a long Tract of Observation and Experience shews to be impossible; it has hitherto been the constant Fate of all Mankind, and so long as the same Constitution of Things remains, it will continue to be so.

ODE IV.

Ad XANTHIAM PHOCEUM.

Non est cur erubescat propter amorem ancillæ.

NE fit ancillæ tibi amor pudori,
 Xanthea Phoeu : priùs insolentem
 Serva Briseïs niveo colore
 Movit Achillem.
 Movit Ajacem Telamone natum
 Forma captivæ dominum Tecmessæ :

ORDO.

O Xanthia Phoeu, amor ancillæ ne sit tibi pudori : serva Briseïs priùs movit insolentem Achillem niveo colore. Forma captivæ Tecmessæ movit Ajacem dominum ejus natum Telamone : Atreidæ.

ANNOTATIONS.

² Briseïs. Her true Name was Hippodamia, but she was called Briseïs, after her Father Brises, the Priest of Apollo. She was taken Captive at Lyrnessus by the Greeks, and fell to the Share of Achilles.

³ Tecmessa, a Captive Trojan Maid.

M 4

4 Tb

- mon⁴, her Master. *Agamemnon* himself, in the midst of *Victory and Triumph*, burnt with Love to a Virgin taken from the Altar, after the Barbarian Troops had fallen before the *Thessalian*
 10 Conqueror, and *Hector*⁵ being taken out of the way, gave to the weary *Greeks* an Opportunity of taking *Troy*⁶, now an easy Work. You know not but the happy Parents of beautiful *Phyllis*, may do honour to their Son-in-Law. She is certainly of Royal
 15 Race, and laments the Injustice of her Household Gods. Be persuaded, that she is not set apart for you from among the naughty Vulgar; nor think, that one so faithful and disinterested, could be born of a Mother you need be ashamed of. Untouched, I praise her Arms, her Face, and round Legs. Shun to suspect a Man, whose Age hastens to accomplish its eighth *Lustrum*⁷.

A N N O T A T I O N S.

⁴ The Son of *Telamon*; to distinguish him from *Ajax* the Son of *Oileus*.

⁵ *Hector*, the Son of *Priam*, the most valiant of the *Trojans*, who, after defending his Country ten Years against all the Attacks of the *Greeks*, fell at length by the Hand of *Achilles*, who dragged his Body thrice round the Walls of *Troy*, and afterwards fold it to his Father *Priam*.

⁶ *Troy*; in the Original *Pergama*, which was properly the Citadel of *Troy*; whence

all high stately Buildings have been called *Pergama*.

⁷ Its eighth *Lustrum*. A *Lustrum* was a Space of five Years; so that *Horace*, by this, must now have entered his fortieth Year. At the End of every five Years a strict Survey was taken by the Censors of the Condition and Estates of the *Roman* People, after which a Sacrifice of Purgation was appointed, which was called *Lustrum condere*.

The KEY.

THERE is nothing of greater Force and Influence than Beauty; this every one who has the least Acquaintance with the World and Mankind, is fully convinced of. *Xanthias*, to whom *Horace* here writes, had felt the Power of it, and was enamour'd with *Phyllis*
 his

Arfit Atrides medio in triumpho
 Virgine raptâ ;
 Barbaræ postquam cecidere turmæ
 Theſſalo victore, & ademtus Hector
 Tradidit feſſis leviora tolli
 Pergama Graiis.
 Neſcias an te generum beati
 Phyllidis ſlavæ decorent parentes ;
 Regium certè genus, & Penates
 Mœret iniquos.
 Crede non illam tibi de ſceleſtâ
 Plebe delectam ; neque ſic fidelem,
 Sic lucro averſam potuiſſe naſci
 Matre pudendâ.
 Brachia, & vultum, teretesque ſuras
 Integer laudo : fuge ſuſpicari,
 Cujus octavum trepidavit ætas
 Claudere luſtrum.

medio in triumpho arſit
 virgine raptâ ; poſtquam
 barbaræ turmæ ceciderat
 Theſſalo victore, & Hector
 10 adeptus tradidit feſſis
 Græcis Pergama leviora
 tolli, poſt ejus mortem.
 Neſcias an beati parentes
 ſlavæ Phyllidis decorent
 te generum : genus cer-
 tè eſt regium, & mœret
 15 iniquos Penates. Crede il-
 lam non delectam tibi de
 ſceleſta plebe ; neque ſic fi-
 delem, ſic averſam lucro,
 potuiſſe naſci pudenda ma-
 tre. Ego integer laudo
 20 brachia, & vultum, &
 teretes ſuras. Fuge ſuſpi-
 cari hominem, cujus ætas
 trepidavit claudere octa-
 vum luſtrum.

The KEY.

his Slave. *Horace* here tells him, that this was a Paſſion he need no ways be aſhamed of ; inasmuch as ſeveral of the greateſt Heroes of former Ages have not been inſenſible to the Charms of their fair Captives : That as her Race was unknown, ſo it might be ſuch as would do him honour ; for certainly a Lady of ſo fine Accompliſhments, of ſo much Integrity and Diſinter-eſtedneſs, could never be deſcended of an ignoble Line. He then concludes with obſerving, that his Commendations of her ought not to render him jealous of one, who had entered his fortieth Year.

ODE V.

He ought to moderate an unseasonable Love for an
unripe Virgin.

- L**alage¹ has not as yet her Neck tamed to bear the Yoke²;
she is not as yet capable to perform the Office of a Wife,
nor sustain the Approaches of a Bull rushing to Vener³. The
5 Mind of your Heifer is bent towards the green Fields, some-
times relieving herself from the Violent Heat of the Sun, by
bathing in the Rivers; at other times eagerly desiring to play a-
mong the wet Groves of Willows, with the Calves. Cease so
10 importunately to desire an unripe Grape⁴. Ere long, Autumn,
pleasant for the Variety it spreads over the Fields, will distinguish
(paint) your black Clusters of Grapes by a beautiful Purple. By
and by she will follow you; for nimble Time runs apace, and
will add those Years⁵ to her, which it has taken from you. By
15 and by Lalage will seek after a Husband with an audacious Coun-
tenance. That Lalage, more loved than reserved Pholoe⁶, or
beautiful Chloris, whose snowy white Shoulders shine as the clear
Moon at Night upon the Sea; or Cnidian Gyges⁷, who, among
20 a Troop of young Virgins, with his Hair hanging loose, and his
deceitful Countenance, might easily impose on the most sagaci-
ous Stranger; so obscure would the Difference seem.

A N N O T A T I O N S.

¹ Lalage. This is the same Lalage whom Horace celebrates in the 22d Ode of Book I. and probably this Ode is addressed to the same Aristius Fuscus, to advise him to wait with Patience, till Age had rendered Lalage capable of answering his Passion.

² To bear the Yoke. Dacier observes, that this is a Metaphor taken from a young Heifer that had never as yet drawn the Plough; and that in like manner *jugare*, among the Latins, signified to marry, and conjuges the married Pair.

³ Approaches of a Bull. This is a Continuation of the same Metaphor; for as he had compared Lalage to a Heifer, it was necessary he should observe that the Bull was too strong for her. This way of speaking, as Spanheim observes, was also common among the Greeks.

⁴ An unripe Grape. This is another Metaphor which Horace uses, comparing an unmarried Virgin to an unripe Grape. This gave rise to the common Expressions, *Virga matura*, *tempestiva*, *cruda*, *acerba*.

s. Will

The KEY.

MARRIAGE is an Institution very much calculated to promote human Happiness: When two Persons are united together by an indissoluble Tye, and become Sharers of each other's Fortune,

ODE V.

Coërcendus amor intempestivus virginis haud maturæ.

NONDUM subactâ ferre jugum valet
Cervice, nondum munia comparis,

Æquare, nec tauri ruentis

In venerem tolerare pondus :

Circa virentes est animus tuæ

Campos juvencæ, nunc fluviis gravem

Solantis æstum, nunc in udo

Ludere cum vitulis salictis

Prægestientis. tolle cupidinem

Immitis uvæ : jam tibi lividos

Distinguet Autumnus racemos

Purpureo variis colore.

Jam te sequetur : currit enim ferox

Ætas ; illi, quos tibi demserit,

Apponet annos. jam protervâ

Fronte petet Lalage maritum :

Dilecta, quantum non Pholoë fugax,

Non Chloris ; albo sic humero nitens,

Ut pura nocturno renidet

Luna mari, Cnidiufve Gyges :

Quem si puellarum infereres choro,

Mirè sagaces falleret hospites

Discrimen obscurum, solutis

Crinibus, ambiguoque vultu.

O R D O.

L Abge nondum valet
ferre jugum subactâ
cervice, nondum valet æ-
quare munia comparis, nec
tolerare pondus tauri ruen-
tis in venerem. Animus tuæ
juvencæ est (versatur) circa
campos virentes, nunc so-
lantis gravem æstum solis
fluviis, nunc prægestientis
ludere cum vitulis in udo
salictis. Tolle cupidinem
uvæ immitis : jam autum-
nus variis distinguet tibi
purpureo colore lividos ra-
cemos. Jam sequetur te.
Ætas enim ferox currit ;
Et apponet illi annos, quos
dempsit tibi ; jam Lala-
ge petet maritum protervâ
fronte. Imo Lalage dile-
cta, quantum non fugax
Pholoë, non Chloris : sic
nitens albo humero, ut pu-
ra luna renidet nocturno
mari, vel Cnidius Gyges :
quem si infereres choro pu-
ellarum, obscurum discrimen
mirè falleret sagaces
hospites, solutis crinibus,
et vultu ambiguo.

A N N O T A T I O N S.

³ Will add those Years, &c. The mean-
ing is, that as you have now passed your
Prime, and Life is on the Decline with you,
so those Years by which your Life decreases
towards its Period, added to her Age, will
bring her to Maturity, and render her fit for
your Embraces.

⁶ Pholoë. She was the Daughter of Chlo-
ris after-mentioned, and used her Lovers with
a great deal of Severity and Rigour.

⁷ Gyges, a Youth of Cnidus, a City of Caria,
so remarkably beautiful, and of so fine a Com-
plexion, that, as the Poet tells us, in a Troop
of Virgins he might pass for one of them.

The KEY.

Fortune, when they are bound to Affability and Good-Humour, and
engage themselves to do all in their Power to solace and comfort one
another, and promote each other's Happiness. But this good End
can

can never be attained, without Maturity of Years and Judgment, to render them capable of performing the reciprocal Duties requisite to make each other happy: And therefore Men ought to wait patiently till that time come. It was to give an Advice of this kind to his Friend, that *Horace* wrote this ODE, wherein he compares *Lalage* to an unripe Grape, and a Heifer unaccustomed to the Yoke, that minded nothing but Sport and Pastime. He tells him, that as
Autumn

ODE VI.

TO SEPTIMIUS.

He wishes *Tibur*, or *Tarentum*, may be the Seat of his Old Age, and commends their pleasant Situation.

O *Septimius*¹, who art willing to accompany me to *Gades*², and *Cantabria*, which has not as yet learned to submit to our Yoke, and the dangerous *Syrtes*³, where the *African* Sea always rages: May the Gods grant, that *Tibur*, built by a Colony of *Argos*⁴, be the quiet Retreat of my Old Age; may it be the Place of my Repose, wearied out with Fatigues by Land, by Sea, and in the Field. Whence if the unjust Destinies exclude me, I will repair to the River *Galesus*⁵, so sweet to the Sheep covered with Skins, and the Country governed by *Lacedemonian Phalanthus*⁶. That Corner of the World is, in my esteem, preferable to all others: There the Honey does not yield to that of *Hymettus*⁷, and the Olives dispute for Goodness with those of *Ve-*

ANNOTATIONS.

¹ *Septimius*, a Roman Knight, and Lyrick and Tragick Poet: He was one of *Horace's* School Companions, and had been a Fellow-Soldier with him in the Army of *Brutus* and *Cassius*, and had the good fortune also to be received into the favour of *Augustus*.

² *Gades*, see Ode iii. *Cantabria*, Ode xxxvi. B. i.

³ *Syrtes*, see Ode xxii. B. i. *Tibur*, B. i. Ode xviii.

⁴ *Argos*. The Name of several Cities of *Greece*; whence the *Greeks* were called *Argivi*.

⁵ *Galesus*, a River of *Calabria*, that runs into the Bay of *Tarentum*, about five Miles from the City: Its Waters are beautiful, and Current slow; whence *Horace* says it is agreeable to the Sheep.

⁶ *Lacedemonian Phalanthus*. *Tarentum* was a Colony of the *Lacedemonians*, who were led by *Phalanthus* the Son of *Aracus*. The *Messenians* having violated the *Lacedemonian* Virgins, who came to be present at one of their solemn Festivals; they, in revenge, laid Siege to their City, vowing not to re-

Autumn would soon arrive and ripen his Grapes, so Age would soon bring *Lalage* to Maturity, when she would be equally fond of his Caresses, and give him that Return of Passion, which was necessary to make him happy.

What time this ODE was writ, is uncertain; we only know that it was before the 22d of *Book I.* where *Lalage* is arrived at Maturity.

ODE VI.

Ad SEPTIMIUM.

*Optat habere Tibur, aut Tarentum, sedem suæ senectutis,
quorum amantitatem laudat.*

O R D O.

SEPTIMI Gades aditure mecum, &
Cantabrum indoctum juga ferre nostra, &
Barbaras Syrtes, ubi Maura semper

Æstuat unda:

Tibur Argeo positum colono
Sit meæ sedes utinam senectæ;
Sit modus lassæ maris, & viarum,
Militiæque.

Unde si Parcæ prohibent iniquæ,
Dulce pellitis ovibus Galefi
Flumen, & regnata petam Laconi
Rura Phalanto.

Ille terrarum mihi præter omnes
Angulus ridet; ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro;

O Septime, aditure mecum Gades, & Cantabrum indoctum ferre nostra juga, & barbaras Syrtes, ubi Maura unda semper æstuat: utinam
5 Tibur, positum Argeo colono, sit sedes meæ senectæ; sit modus mihi lassæ maris, & viarum, & militiæ. Unde, si iniquæ Parcæ prohibent me, petam
10 flumen Galefi dulce pellitis ovibus, & rura regnata Laconi Phalanto. Ille angulus terrarum ridet mihi præter omnes: ubi mella non decedunt
15 Hymetto, & bacca certat viridi Venafro: ubi Ju-

A N N O T A T I O N S.

turn till they had sack'd it: But considering that their Wives, in their absence, could bear no Children, to supply the Loss of Men they sustained in the Siege, they resolved to follow the Counsel of *Aracus*, and send home their young Men, who had no part in the Oath, and abandon their Daughters to them. The Children sprung from this Commerce, were called *Paribonii*, who, when grown up, seeing they had no Inhe-

ritance to expect in their own Country, determined to go in quest of a Settlement under the Conduct of *Phalantus*, the Son of this *Aracus*. After suffering many Hardships, they at last landed at *Tarentum*, and by degrees made themselves Masters of the Country. This happened about the Year of the World 3309, before Christ 644.

7 *Hymettus*,

*Venafrum*⁸. Jupiter there grants them a long Spring, and a temperate Winter; and *Aulon*⁹ friendly, with fertile *Bacchus*, is not jealous of the *Falernian* Grapes. That Place, and those happy Mountains, call upon both you and me; there shall you sprinkle the hot Ashes of your poetical Friend with respectful Tears.

ANNOTATIONS.

⁷ *Hymettus*, a Mountain in *Attica*, abound-
ing in Bees and the finest Honey.

⁸ *Venafrum*, a City in *Campania*, famous
for Oil.

⁹ *Aulon*. It must without doubt have
been a little Mountain in the Territories of
Tarentum.

The KEY.

THE greater Part of Commentators, both antient and modern, look upon this ODE as a Compliment of *Horace* to *Septimius*; and that he designed no more by it, than to express his firm Persuasion of his Friendship; that *Septimius* accompanying *Horace*, &c. is only a proverbial way of speaking, common among Friends, who used to say to each other, *I am willing to go with you to the End of the World*. But upon a nearer Examination we shall find, that there is here no Compliment; but that *Septimius* and *Horace* were, preparing to follow *Augustus* into *Spain*, against which, at that time, he was meditating an Expedition. And this will appear the less liable to exception, if we consider what he says in the 7th Verse, *Sit modus lassæ maris & viarum*, &c. *Horace*, after having addressed *Septimius*, who was willing to accompany him in the Expedition of *Augustus*,

ODE VII.

TO POMPEIUS VARUS.

He congratulates him on his Happy Return into his own Country.

O *Pompeius*¹, the oldest of my Companions, who have been often exposed with me to the greatest Danger in the Army of *Brutus*², who has restored you, a Roman Citizen, to your Country

ANNOTATIONS.

¹ *Pompeius*. Commentators are divided,
whether this be *Pompeius* or *Pompidius Va-*

rus; for the Name is differently written. Others take him to be *Pompeius Gressianus*.

Ver ubi longum, tepidasque præbet
Jupiter brumas, & amicus* Aulon
Fertili † Baccho minimùm Falernis

Invidet uvis.

Ille te mecum locus & beatæ
Postulant arces: ibi tu calentem
Debitâ sparges lacrymâ favillam
Vatis amici.

20 piter præbet ver longum,
& tepidas brumas: &
Aulon amicus fertili Bac-
cho, minimùm invidet u-
vis Falernis. Ille locus,
& beatæ illæ arces, po-
stulant te mecum: ibi tu
sparges calentem favil-
lam amici vatis debitâ
lacrymâ.

* apricus, Bentl. † fertilis, Bentl.

The KEY.

gustus, and share with him in all the Dangers that must necessarily attend such a Design, falls very naturally into expressing his desire, that *Tibur* or *Tarentum* may be the Retreat of his Old Age. There is nothing a Man more ardently wishes, than that, after having spent his Youth in the midst of Fatigue, Toil, and Danger, he may pass his latter Days in Peace and Quietness: Yea, for the most part the only Reason of a Man's exposing himself to Hazards and Dangers in his Youth, is, that he may purchase a quiet Retreat for his Old Age. After describing the Pleasantness of these two Places, the Poet concludes with observing, that their Fertility, Agreeableness, &c. called upon them both to come and end their Days there, where *Septimius* might, after his Death, pay him those Respects that were due to so true a Friend.

Dacier will have this ODE writ in the Year of the City 726; but *Du Hamel* and *Rodellius* fix it to 728, of *Horace's* Age 41, before Christ 23; so that from this present Year 1739, it is 1762 Years old.

ODE VII.

Ad POMPEIUM VARUM.

Cui felicem reditum in patriam gratulatur.

O Sæpe mecum tempus in ultimum
Deducte, Bruto militiæ duce,
Quis te redonavit Quiritem

ORDO.

O Pompei, prime meo-
rum sodalium, sæpe
deducte mecum in ultimum
tempus sub Bruto militiæ

ANNOTATIONS.

to whom he addresses the Ode *Orium Di-*
vos, and whom he mentions in his Epistle
to *Iccius*,

² *Brutus*. *Brutus* and *Cassius*, after the
Death of *Cæsar*, stood up for the Liberty of
their

5 Country Gods³, and the Climate of *Italy*: *You*, with whom
I have often passed the tedious Summer-days in drinking, crowned
with Flowers, and having my Hair shining with the finest Syrian
Ointment⁴: With you I shared the Dangers of the bloody
10 Battle of *Philippi*⁵; I remember our precipitate Flight, when I
shamefully threw away my Shield; when our Courage was broken,
and our threatening Soldiers basely touched the Ground
with their Chin: But nimble *Mercury*⁶ conveyed me through
the midst of the Enemy, all trembling, in a thick Cloud. As for
15 you, the Sea⁷ yet tempestuous, hurried you again into the raging
Ocean of Civil War.

Therefore offer to *Jupiter* the Sacrifices you have promised,
and repose yourself, wearied with the Fatigues of so long a War,
20 under my Laurel⁸, and spare not the Hogsheds destined for you.
Fill those polished Cups with massy Wine, which banishes Care
and Anxiety; pour out Ointments from these large Vials. Who
will take the care of supplying us speedily with Crowns of green
25 Parsley or Myrtle? Whom will *Venus* appoint Arbiter of the
Feast? I will not observe greater Moderation than the *Thracians*⁹
in their Debauches; for I take a pleasure to be somewhat
extravagant, having recovered my Friend.

ANNOTATIONS.

their Country, and endeavoured again to establish their antient Form of Government; but being at last defeated by the Party of *Augustus*, they laid violent hands on themselves.

³ *The Gods of your Country.* The Antients had not only their *Dii Penates*, strictly so called, who presided over Houses and Families; but also Gods whom they supposed to be Guardians of Cities, of Provinces, and

of Kingdoms, as *Mars* of *Rome*, *Pallas* of *Arbens*, &c.

⁴ *Syrian Ointment.* *Malobathrum* in the Original. It came from *Malabar*, in the *East-Indies*, and was made of an Herb that grew in the fenny Places of that Country. It was brought thence by the Syrian Merchants; wherefore *Horace* calls it *Malobathrum Syrium*.

⁵ *Philippi*.

THE KEY.

THE wise Son of *Sirach* in the *Apocrypha* says, *A faithful Friend is a strong Defence, and he that hath found such, hath found a Treasure.* The Friendship must necessarily prove the stronger, and the Pleasure it affords the greater, if they follow the same Employment, are engaged in the same Designs, or are exposed to the same Dangers. This was exactly the Case of *Horace* and *Pompey Varus*, who had been both in the Army of *Brutus*, and exposed to very great Dangers; no doubt they had also given each other, during that time, strong Proofs of their mutual Good-will and Regard. *Horace* obtained his Pardon after the Battle of *Philippi*; but his Friend joined with young *Pompey*. Three Years after, *Augustus* and *Antony*

Dis patriis, Italoque cœlo,
 Pompei, meorum prime sodalium ?
 Cum quo morantem sæpe diem mero
 Fregi, coronatus nitentes
 Malobathro Syrio capillos.
 Tecum Philippos & celerem fugam
 Sensi, relicta non bene parmula ;
 Cum fracta virtus, & minaces
 Turpe solum tetigere mento.
 Sed me per hostes Mercurius celer
 Denso paventem sustulit aëre :
 Te rursus in bellum reforescens
 Unda fretis tulit æstuosis.
 Ergo obligatam redde Jovi dapem ;
 Longaque fessum militiâ latus
 Depone sub lauru meâ ; nec
 Parce cadis tibi destinatis.
 Oblivioso lœvia Massico
 Ciboria exple : funde capacibus
 Unguentâ de conchis. quis udo
 Deproperare apio coronas
 Curatve myrto ? quem Venus arbitrum
 Dicet bibendi ? non ego sanius
 Bacchabor Edonis : recepto
 Dulce mihi furere est amico.

5 duce, quis redonavit te
 Quiritem, Diis patriis &
 Italo cœlo ? Cum quo sæ-
 pe fregi mero morantem di-
 em, coronatus capillos ni-
 tentes malobathro Syrio.
 Tecum sensi Philippos, &
 celerem fugam, relicta non
 bene parmula ; cum fracta
 10 est virtus, & minaces ho-
 mines tetigere turpe solum
 mento. Sed Mercurius ce-
 ler sustulit me paventem,
 per hostes denso aëre : un-
 da reforescens te rursus tu-
 lit in bellum æstuosis fretis.
 15 Ergo redde Jovi dapem
 obligatam, & depone latus
 fessum longa militiâ sub
 lauru mea : nec parce ca-
 dis destinatis tibi. Exple
 20 lœvia ciboria oblivioso Mas-
 sico ; funde unguenta de
 capacibus conchis. Quis
 curat deproperare coronas
 udo apio vel myrto ? Quem
 dicet Venus arbitrum bi-
 bendi ? Ego non sanius
 25 bacchabor Edonis : dulce
 enim est mihi furere amico
 recepto.

ANNOTATIONS.

⁵ *Philippi*, a City of Macedonia on the Borders of Thrace, famous for the Overthrow of Brutus and Cassius by Augustus.

⁶ *Mercury*. He here alludes to the Fights described by Homer, where the Gods surround those they are willing to save with a thick Cloud, and carry them off from the Fury of their Enemies. This is here ascribed to Mercury, as the Father of Eloquence, and the Protector of learned Men.

⁷ *The Sea*, &c. Dacier observes that this is purely historical. Several of those who e-

scaped at *Philippi*, set sail for Italy, to make up their Peace: They were ship-wrecked near Cape *Palinurus*. Horace obtained his Pardon, but *Pompeius*, and others, not having the same good fortune, returned in the same Ship to *Sicily*, and joined the young *Pompey*, to continue the War.

⁸ *Under my Laurel*. Under the Protection of *Mæcenas*, who had screened him from the Fury of Augustus.

⁹ *The Thracians*. In the original *Edonis*, see Book I. Ode 18.

The KEY.

Pompey making Peace with *Pompey*, granted a general Pardon to all of his Party ; which *Horace's* Friend taking the advantage of, returned. Upon this he wrote him the present ODE, to congratulate him upon it, and express the Joy it gave him. He falls very naturally into an Enumeration of what had chiefly happened to them when together, and the Dangers they had undergone. He enlarges upon the Battle at *Philippi*, and observes, that by the Favour of the Gods he

The KEY.

had escaped at that time, and had ever since been protected from all harm; whereas his Friend had been again hurried into Broils and Commotions of Civil War: He therefore advises him, now that he had escaped this other danger, to shew his Gratitude to the Gods, by accomplishing the Vows he had made; and as he was again restored to his Relations, and Friends, to share with them the Joy they felt at his Deliverance, he tells him that he ought now to be free and,

O D E VIII.

To BARINE.

He can give no credit to her Oaths, inasmuch as she suffers no Punishment for her Perjuries.

O *Barine*¹, had any Punishment of a false Oath ever been inflicted upon you, did you grow more deformed by a black Tooth, or *so much* as a single Nail, I would believe you; but you, as soon as you have bound your perfidious Head² with Vows, shine more beautiful, and come abroad the Object of the Care and Admiration of our young Men. It is therefore expedient³ for you to violate the Ashes of your Mother, the Stars that shine during the silent Night, the whole Heavens, yea, and even the immortal Gods.

Venus herself (*I say*) smiles at this⁴; the easy Nymphs⁵ also smile and the Cruel *Cupid*, always sharpening his glowing Arrows on a bloody Whetstone⁶. Add⁷ to this, that all the Youth grow up for you alone, a new Set of Slaves flock to you, and your former Lovers, though they have often threatned it, yet *cannot resolve* to relinquish the House of their impious and perjured Mistresses.

Mothers

A N N O T A T I O N S.

¹ *Barine*. This being neither a Greek nor Latin Name, has made several Commentators, and, among the modern, *M. le Fevre*, conjecture that it ought to be *Earine*, from *Eap* the Spring. *Earine* and *Earinus* were Names very common among the Romans.

² Bound your perfidious Head. It was ordinary among the Antients to swear by their Head; Thus, *Æ. 5. 300. Per caput hoc juro, per quod pater ante solebat*; I swear by this Head, by which my Father used to swear.

³ It is therefore expedient, &c. As if Horace had said, Since your Perjuries serve only to render you more beautiful, it is advantageous to you to swear by the Ashes of your Mother. We have the Form of this Oath in *Propertius*, Book 2. *Elegy 20.*

Ossa tibi juro per Matris, & ossa parentis,

Si fallo, cinis heu! sit mihi uterque gravis.

⁴ *Venus* herself smiles at this. *Venus* and *Cupid* are not the only Deities who overlook the Perjuries of Lovers; *Jupiter* himself is also often represented as smiling at them.

The KEY.

and, laying aside all restraint, give way to Mirth and Chearfulness, as all was in safety; and his Friends would naturally expect it of him, who were determined to set him the example. For his part, he would set no bounds to his mirth, as he took a pleasure in being somewhat extravagant, having recovered his Friend.

This ODE was writ in the Year of the City 718, of Horace's Age 37, before Christ 33: So that from this present Year 1739, it is 1772 Years old.

O D E VIII.

Ad BARINEN.

Non est cur credatur juranti, quum pulchrior exoriat̃ur ex perjuriis, & nullas pœnas perjuratorum det.

O R D O.

U L L A si juris tibi pejerati
Pœna, Barine, nocuisset unquam;
Dente si nigro fieres, vel uno
Turpior ungui;
Crederem: sed tu, simul obligasti
Perfidum votis caput, enitescis
Pulchrior multo, juvenumque prodis
Publica cura.
Expedit matris cineres opertos
Fallere, & toto taciturna noctis
Signa cum cœlo, gelidâque Divos
Morte carentes.
Ridet hoc, inquam, Venus ipsa; rident
Simplices Nymphæ, ferus & Cupido,
Semper ardentes acuens sagittas
Cote cruentâ.
Adde, quodd pubes tibi crescit omnis;
Servitus crescit nova: nec priores
Impiæ tectum dominæ relinquunt,
Sæpe minati.

O Barine, si ulla pœna pejerati juris unquam nocuisset tibi: si turpior fieres nigro dente, vel uno ungui, crederem: sed tu, simul ac obligasti perfidum caput votis, enitescis multo pulchrior, & prodis publica cura juvenum. Ergo expedit fallere opertos cineres matris, & taciturna signa noctis, cum toto cœlo, & Divos gelida morte carentes. Venus ipsa, inquam, ridet hoc. Simplices Nymphæ rident, etiam & ferus Cupido, semper acuens ardentes sagittas cote cruentâ. Adde quodd pubes omnis crescit tibi; nova servitus crescit: nec priores sæpe minati relinquunt tectum impiæ dominæ.

20

A N N O T A T I O N S.

³ The easy Nymphs; easy to pardon Lovers, and indulgent to their Perjuries: In the Original they are called *simplices Nymphæ*, which conveys the same Idea.

⁴ On a bloody Wet-stone. Nothing can represent, in a more lively manner, the Cruelty of the God of Love, than this Image

of Horace, that he uses Blood instead of Water or Oil, to sharpen his Arrows.

⁷ Add. Nothing can serve to give us a higher Idea of the Beauty of Barine, and the Influence of her Charms. She appears as a kind of Divinity. and the Youths no

N 2

fisher

20 Mothers fear you⁸, lest you corrupt their Children; the frugal old Men also fear you, and young married Virgins dread you, lest your Fame and Beauty⁹ detain and keep back their Husbands.

ANNOTATIONS.

sooner are grown up than they make their Addresses to her. as the old Scholiast observes, taken from young Bullocks.

⁸ Mothers, &c. In the Original it is, *te suis matres metuunt juvenis*; a Metaphor, *tua aura*. Dacier very judiciously observes here,

THE KEY.

WE see by this ODE, that the Heathens had a very great Veneration for an Oath, and looked upon a Violation of it as an Offence against the Veracity, Justice and Majesty of the Gods, who frequently punished Perjury by some visible Mark of their Displeasure upon the Body.

Barine had sworn to *Horace* that she loved him, but afterwards proving false, he reproached her for her Perfidy; she again renewed her Engagements, upon which he wrote her this ODE, to tell her, that had the Gods punished her for her former Perjuries, he might believe her; but that so far from bearing any visible Marks of their Displeasure, she shone out more beautiful. What Credit therefore could he give to one whose Interest it seemed to be to violate the most solemn Engagements, and whose Perjuries were overlooked by *Venus*

ODE IX.

TO VALGIUS.

He counsels him to give over lamenting the Death of his Son *Myfles*.

MY Friend *Valgius*¹, the Showers do not always drop from the Clouds upon the thorny Fields², nor inconstant Tempests always agitate the *Caspian Sea*³; nor the unactive Ice remain

ANNOTATIONS.

¹ *Valgius*. Dacier is of opinion that this is the same with *Titus Valgius* the Poet; of whom he speaks in the tenth Satire of his first Book, and of whom *Tibullus* tells us, that no one had approached nearer to the Majesty of *Homer*.
Valgius, aeterno propior non alter Homero.

² *Thorns*

Te suis matres metuunt juvencis,
Te senes parci, miseræque nuper
Virgines nuptæ, tua ne retardet
Aura maritos.

Matres metuunt te suis juven-
cenis; senes parci me-
tuunt, & virgines miseræ
nuper nuptæ metuunt, ne
aura tua retardet maritos.

ANNOTATIONS.

here, that the Poet seems to have had in his Eye the Metaphor of a Bullock, which he uses a few Lines before; and that *aura* here means the Scent of the Female, at which the Bull stops, and which raises in him a desire to follow her.

The KEY.

Venus and the Graces. Moreover, her numerous Charms daily procured her new Admirers; the Youths, as they grew up, made their Addresses to her, and her old Lovers, though no Strangers to her Character, were yet so much her Slaves, that they could not determine to forsake her. Mothers were afraid the might corrupt their Children; old Men, that she might tempt the Youths to squander away their Estates; and new-married Wives, lest she should alienate the Affection of their Husbands.

The time when this ODE was written, is not certain. M. Dacier says, that the most part of *Horace's* ODES concerning Amours, were written before he was 40 Years old, *i. e.* before the Year of the City 727, before Christ 24; so that from this present Year 1739, it is 1763 Years ago.

ODE IX.

Ad VALGIUM.

Ut tandem aliquando desinat lugere Mysten puerum.

NON semper imbres nubibus hispidos
Manant in agros; aut mare Caspium
Vexant inæquales procellæ
Usque; nec Armeniis in oris,

ORDO.

A Mice Valgi, imbres non semper manant ex nubibus in agros hispidos; aut inæquales procellæ usque vexant mare Caspium:

ANNOTATIONS.

¹ *Thorny Fields*; in the Original *agros hispidos*, wild, rough, thorny, deformed by it, says, *Mare Caspium omne atrox, sævum sine portubus, procellis undique expositum.*
² *The Caspian Sea*; lying northwards of the *Persian Gulph*, and very much exposed to Storms *Pomponius Mela* speaking of it, says, *Mare Caspium omne atrox, sævum sine portubus, procellis undique expositum.*
The Caspian Sea is very tempestuous and full of

5 main in the Country of *Armenia* through the whole Year : The Oaks of *Garganus* ⁴ are not always shaken with the North-winds, or the wild Ash-Trees deprived of their Leaves.

Yet you always lament in mournful Strains the Loss of your
10 *Myſtes* ; nor do your Complaints ceaſe either at the riſing of the Evening Star, or when it flies from the rapid Riſing of the Sun.

Old *Nefſor*, who ſaw three Ages, did not always bemoan his beloved Son *Antilochus* ⁵ ; nor did the Parents and *Phrygian*
15 Siſters always lament the young *Troilus* ⁶. Leave off therefore your effeminate Complaints ⁷, and let us rather celebrate the late Victories of *Augustus Caſar*. The *Niphates* ⁸ covered with Snow, the River of the *Medes* added to the other conquered
20 Nations, and which now rolls its Billows with leſs Pride ; and, *in fine*, the *Scythians* ⁹, who now ride up and down in their narrow Fields, within the Limits preſcribed them by *Augustus*.

A N N O T A T I O N S.

of danger, without Harbours, and expoſed to Storms on a'l ſides.

⁴ *Garganus*, a Mountain in *Apulia*.

⁵ *Antilochus*, the Son of *Nefſor*, ſlain at the Siege of *Troy* by *Memnon*.

⁶ *Troilus* the Son of *Priam* and *Hecuba*, ſlain by *Achilles*.

⁷ Leave off therefore your effeminate Complaints. In the Original it is, *define mollium*

tandem querelarum, which *Dacier* thinks an Imitation of the *Greeks*, who were uſed to ſay *ἀπὸς ἰπιδος*, the Prepoſition *ἐκ*, which governs the Genitive, being underſtood. *Lubinus* conjectures it ſtands for *pone finem mollium querelarum*.

⁸ *Niphates*, Part of Mount *Taurus*, between *Armenia* the greater and *Meſopotamia*.

The K E Y.

TO judge or make an Eſtimate of our Love to the Dead, by the Tears we ſhed for them, or to imagine the Seat of Friendſhip is placed in the Eyes, is certainly a very great miſtake. Tears are indeed the frequent Companions of our Grief, but a profound Sorrow very often dries them up, and will not admit even of that Relief. But it is very imprudent to let our Sorrow riſe to too great a height, and our great buſineſs is to moderate it, that it may not render us incapable of taking the proper Steps for a Redreſs. *Horace* writes this ODE to *Valgius*, to warn him againſt immoderate Grief for the Loſs of his Son. Violent things ought not to be of long Continuance. This is exemplified in the common Courſe of Nature.

Amice Valgi, stat glacies iners
Menses per omnes; aut Aquilonibus

Querceta Gargani laborant,
Et foliis viduantur orni.

Tu semper urges flebilibus modis
Mythen ademptum; nec tibi Vespero
Surgente decedunt amores,

Nec rapidum fugiente solem.

At non ter ævo functus amabilem
Ploravit omnes Antilochum senex
Annos; nec impubem parentes

Troilon, aut Phrygiæ sorores
Flevire semper. desine mollium

Tandem querelarum; & potius nova
Cantemus Augusti trophæa

Cæsaris; & rigidum Niphaten,
Medumque flumen gentibus additum
Victis, minores volvere vortices;

Intraque præscriptum Gelonos
Exiguus equitare campis.

5 nec iners glacies stat per omnes menses in Armeniis oris: aut querceta Gargani laborant Aquilonibus, & orni viduantur foliis. Tu verò flebilibus modis semper urges Mythen ademptum: 10 nec decedunt amores tibi surgente Vespero, nec fugiente rapidum solem. At Nestor senex functus ter ævo, non ploravit amabilem Antilochum omnes annos: 15 nec parentes aut Phrygiæ sorores semper flevire impubem Troilon. Tandem desine mollium querelarum: & potius cantemus nova trophæa Augusti Cæsaris, & rigidum Niphaten, 20 flumen Medum additum gentibus victis volvere minores vortices: & Gelonos equitare intra præscriptum exiguis campis.

ANNOTATIONS.

⁹ The Scythians; in the Original *Gelonius*, so called from *Gelonus* the Son of *Hercules*; a People of *Scythia*, who painted their

Faces, that they might seem more terrible to their Enemies.

The KEY.

ture. *Nestor* and the *Trojan Ladies* gave over at length lamenting the Death of their Favourites. Their Grief proceeded from the tenderest Feelings, yet did not continue always; time at length softened their Complaints. It is therefore reasonable for *Valgus* to mourn continually, and give no Intermission to his Sorrow day or night? It was certainly much better to forget his Complaints, and employ his Time and Talents in celebrating the Victories of *Augustus*, which redounded so much to the Honour of the *Roman Name*.

This ODE was writ in the Year of the City 734, being the Year after *Augustus's* Expedition into the lesser *Armenia*, and the 47th of *Horace's* Age, before CHRIST 17; so that from this present Year 1739, it is 1756 Years old.

ODE X.

TO LICINIUS.

He advises him to aim at Evenness of Mind both in Prosperity and Adversity.

O *Licinius*¹, you will live far more safe, if you neither launch always into the deep, nor, while you warily shun the Storms, approach too near the dangerous Shore.

5 Whoever makes choice of the golden Mean², secure from harm, he shall not be reduced to dwell in a contemptible Cottage, and being moderate in his Desires, will not aim at a sumptuous Palace, the Object of Envy.

The lofty Pines³ are most exposed to the Fury of the Winds; and stately Towers tumble down with a more hideous Overthrow; the Thunderbolts strike the Tops of the highest Mountains.

A well-regulated Mind hopes in Adversity, and in Prosperity 15 fears a change in its Lot. *Jupiter* brings upon us severe Winters, the same removes them: If at present it is not well with us, it will not always be so; *Apollo* sometimes inspires the silent Muse, but does not always bend his Bow⁴.

20 Be therefore courageous⁵ and valiant in Adversity, with equal Prudence lessen your Sails, when swelled with a too fortunate Gale of Prosperity.

ANNOTATIONS.

¹ *Licinius*. This *Licinius*, according to *Dacier*, is the same with *Licinius Varro Murena*, the Brother of *Proculus*, and *Terentia*, the Wife of *Mæcenas*. He enter'd into a Conspiracy against *Augustus*, with *Flavius Copio*, in the Year of the City 731.

² *The golden Mean*. Whatever is precious and valuable, has commonly the Epithet *golden* annexed to it. A middle Station of Life, where there is nothing either wanting or superfluous, has the justest Title to be accounted valuable; and by all wise Men actually is so.

³ *The lofty Pines*. The Metaphors here used, serve admirably well to convey into

the Reader's Mind the Ideas *Horace* would imprint by them; that the highest Stations of Life are most exposed to the Attacks of Fortune; and that the Downfall of great Men is often attended with heavy Ruin. Daily Experience confirms the Justness of this Observation.

⁴ *Nor does Apollo always bend his Bow*. It is well known that the Antients consider'd *Apollo* as the Author of all the Calamities that happened to Mankind, as the Plague, Famine, &c. *Homer*, in his first Book, represents *Apollo* shooting his Arrows among the *Greeks*, who had offended him; upon which immediately

ODE X.

Ad LICINIUM.

Servandam esse animi æquabilitatem in utraque fortunâ.

ORDO.

RECTIUS vives, Licini, neque altum
Semper urgendo; neque dum procellas
Cautus horrescis, nimum premendo
Littus iniquum.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidendâ
Sobrius aulâ.

Sæpius ventis agitur ingens
Pinus; & celsæ graviore casu
Decidunt turrets; feriuntque summos
Fulgmina * montes.

Sperat infestis, metuit secundis
Alteram sortem bene præparatum
Pectus. informes hyemes reducit
Jupiter; idem

Summovet: non, si malè nunc, & olim
Sic erit: quondam citharâ † tacentem
Suscitât Musam, neque semper arcum
Tendit Apollo.

Rebus angustis animosus atque
Fortis appare: sapienter idem
Contrahe vento nimum secundo
Turgida vela.

OLicini, rectius vives,
neque semper urgendo
altum; neque, dum cautus
horrescis procellas, nimum
premendo iniquum littus.
5 Quisquis diligit auream
mediocritatem, tutus, caret
sordibus obsoleti tecti, sobri-
us, caret aulâ invidendâ.
Ingens pinus sæpius agita-
tur ventis, & celsæ tur-
res decidunt graviore casu,
10 & fulmina feriunt summos
montes. Pectus bene præ-
paratum infestis sperat, se-
cundis metuit alteram sor-
tem. Jupiter reducit by-
emes informes: idem sum-
movet: non, si nunc malè
15 est, & olim sic erit. A-
pollo quondam suscitât ci-
tharâ Musam tacentem, ne-
que semper tendit arcum.
Appare fortis atque ani-
mosus rebus angustis: sa-
20 pienter idem contrahes vela
turgida vento nimum se-
cundo.

* Fulgura, Bentl. † Citharæ, Bentl.

ANNOTATIONS.

immediately a Pestilence ensues. The rea-
son is evident, from the Influence which
the Sun has upon the Air and Weather, on
which the Constitution of the human Body
almost entirely depends. Apollo, tho' some-
times he sends Sickness among Men, yet
does not always afflict them.

5 Be courageous, &c. Adversity is apt to
depress the Mind, Prosperity to elate it. He
is certainly the wisest Man, who observes a
just Medium between these two; so that
the Transition from the one State to the
other may be easy to him, we being so very
liable to such Changes.

The

The KEY.

THE ambitious Man is every moment entangled in some fresh Pursuit. It is therefore a wrong way of thinking, to promise ourselves Happiness from any Change of Place or Difference of Circumstances. While our Passions remain unconquered, they will still attend us in every Station of Life, and create the same Inquietudes and Uneasinesses as before. *Horace* knowing *Licinius* to be of an ambitious and aspiring Temper, counsels him against giving too much way to it, and recommends Moderation as the surest method to arrive at true Happiness. Men in high Stations are most exposed to the Attacks of Fortune; and as their Greatness creates them many Enemies, so the Envy of others often proves their Ruin. But a well-regulated Mind is prepared either for Prosperity, or Adversity. If it labours under Misfortunes, it

ODE XI.

TO QUINTUS HIRPINUS.

That laying aside Care, we should study to live quietly
and easily.

O *Quintus Hirpinus*¹, cease enquiring into the Designs of the warlike *Cantabrians*², and of the *Scythians*, separated from us by the *Adriatick Gulf*; nor be solicitous about the Wants of a Life, to the Support of which a few things are sufficient; Youth and Beauty vanish apace, and Old-Age coming on, banishes froward Love, and easy Sleep.

The Flowers of the Spring have not always the same Beauty, nor does the bright *Moon*³ always shine with the same face: Why do you weaken and fatigue your Mind, unable to take in eternal Designs⁴?

Why

ANNOTATIONS.

¹ *Hirpinus*. *Cruquius*, and some others, think that it ought to be *Crispinus*, who was Consul with *Nero*, in the Year of the City 744. Tho' this be a Conjecture ingenious enough, and not without some degree of Probability; yet as all the Manuscripts have *Hirpinus*, there is greater reason to conclude, that it must be the same *Hirpinus Quintus*, to whom he addresses the 16th Epistle of the first Book.

² *Cantabrians*, *Scythians*. Of both these we have spoke before; only it ought to be observed, that by the *Scythians* here we are to understand the *Dalmatians*, *Pannonians*, and *Dacians*; all which are comprehended, by *Suetonius*, under the general Name of *Illyrians*; and generally by *Scythians*, the Ancients meant all the People of the North.

³ Bright

The KEY.

it hopes for Relief; as knowing that the same *God*, who afflicts Mankind, often showers down Blessings upon them: If in a prosperous Condition, then it prepares for Adversity, as knowing the Instability of human Affairs, and how frail and changeable our present State is. Had *Licinius* been wise enough to follow this Advice, he might have avoided the many Troubles and Calamities which he brought upon himself afterwards.

As to the Date of the ODE, I incline to think with *Dacier*, that it was before the Conspiracy of *Licinius*; and, as *Horace* knew his ambitious Spirit, written with a design to prevent his taking any such rash Step, about the Year of the City 730, before Christ 21, and of *Horace's* Age 43: So that from this present Year 1739, it is 1760 Years old.

ODE XI.

Ad QUINTIUM HIRPINUM.

Hilariter vivendum, omiſſis curis.

ORDO.

QUID bellicosus Cantaber, & Scythes,
Hirpine Quinti, cogitet, Adriâ
Diviſus objecto, remittas
Quærere; nec trepides in uſum
Poſcentes ævi pauca. fugit retro
Levis juventus & decor, aridâ
Pellente laſcivos amores
Canitie, facilemque ſomnum.
Non ſemper idem floribus eſt honos
Vernis; neque uno Luna rubens nitet
Vultu. quid æternis minorem
Conſiliis animum fatigas?

5 Quinti Hirpine, remittas quærere quid bellicosus Cantaber, & Scythes cogitet, diviſus a nobis Adriâ mari objecto, interpoſito: nec trepides in uſum ævi poſcentis pauca: levis juventus, & decor fugit retrô, aridâ canitie pellente laſcivos amores, & facilem ſomnum. Non idem ſemper bonos eſt floribus
10 vernis, neque rubens Luna nitet uno vultu; quid fatigas animum minorem æternis conſiliis? Cur non ſic

ANNOTATIONS.

¹ *Bright Moon.* In the Original it is the Gods. Hence commonly ſuch as had the Honour of a Triumph, painted their Faces with Vermilion.
² *Luna rubens.* *Dacier* obſerves, that this Metaphor ſignifies here the ſame as *aurea*, beautiful, ſhining; and that *Horace* uſes it, becauſe the rubens color was the Colour of
³ *Eternal Deſigns.* As Youth ſoon paſſes away, and all Nature is liable to Change, never

- Why do we not rather, lying, as an Opportunity may happen, under the Shade of some high *Plane-tree*, or *Pine*, drink while
- 15 Age allows, having our gray Hairs crowned with *Roses*, and perfumed with *Assyrian Essence*? Wine drives away anxious Cares. What Servant-Boy will quickly⁵ cool the Bowls of strong *Falerian* Wine in the refreshing Stream that runs by?
- 20 Who will prevail upon *Lyde*, that not common Courtezan⁶, to leave her House? Go tell her to hasten with her Ivory Harp, and her Hair⁷ carelessly tied up in a Knot, after the manner of the Women of *Lacedemon*⁸?

ANNOTATIONS.

never continuing long in the same state, why do you trouble yourself about that which is eternal, and above your reach?

⁵ Will quickly cool. Commentators are divided about the Sense of the Text, whether the Water, was to be mixed in the Wine, or the Wine was only to be cooled in the Water. *Dacier* is for the last; because, says he, the Antients were

accustomed to cool their Wine with Snow or Ice; and when these were wanting, they made use of Water.

⁶ Not common Courtezan. In the Original *devium scortum*. Commentators are very much divided about the Sense of *Horace* in this Passage. *Torrentius* will have it, that he means one who is not openly

The KEY.

IT is the Business of Religion and Philosophy to free us from all unnecessary Anxieties, and to direct our Fear to its proper Object. *Quintius Hirpinus* was a Man of great Wealth and large Possessions; and the fear of losing these made him very inquisitive about foreign News, and anxious lest any Change of Government might happen, that would deprive him of his All. To cure him of which foreboding Temper, *Horace* writes this beautiful ODE, in which he exposes the Folly of giving way to so unhappy a Turn of Mind, and being too solicitous about the Concerns of a Life which must soon come to an end. A Man of true Wisdom is conscious of his Inability to see into Futurity; and therefore will never dive beyond

Cur non sub altâ vel platano, vel hac
Pinu jacentes sic temere, & rosâ
Canos odorati capillos,
Dum licet, Assyriâque nardo,
Potamus uncti? dissipat Evius
Curas edaces. quis puer ocius
Restinguet ardentès Falerni
Pocula prætereunte lymphâ?
Quis devium scortum eliciet domo
Lyden? eburnâ, dic age, cum lyrâ
Maturet, incomptum Lacænæ
More comam religata nodum.

temere jacentes sub altâ vel
platano, vel hac pinu, pota-
mus, dum licet, odorati quod
15 ad canos capillos rosâ, &
uncti Assyriâ nardo. Evius
dissipat curas edoces. Quis
puer ocius restinguet pocula
ardentis Falerni præter-
eunte lymphâ? Quis eliciet
20 domo Lyden devium scor-
tum? Age dic, maturet cum
Lyrâ eburnâ, religata co-
mam incomptum in nodum,
more Lacænæ.

ANNOTATIONS.

a Prostitute, exposed to the Lust of all
Men, but who has some regard for her
Reputation, and is less common. Lambi-
nus interprets devium, quod non prostat in
via publica, cujus domus à via publica re-
mota est. Let the Reader judge for him-
self.

are divided, whether, in the Original, we
ought to read incomptam, referring it to
comam, or incomptum, referring it to no-
dum. Dacier is for the first, the Word
agreeing better to Hair than to a Knot.

^b Lacedemon, the chief City of Laconia,
in Peloponnesus.

^c Carelessly tied up in a Knot. Interpreters

THE KEY.

yond his Depth; he knows that things to come are hid from him
for wise Reasons, and therefore will not be curious to enquire in-
to what he had better been ignorant of. He will think it more
reasonable to enjoy the present Moment, and spend it agreeably,
while opportunity admits. Every Day of Health and Ease is to
be look'd upon as so much real gain; and it were next to Madness,
to lose the present moments of Enjoyment, from an Apprehension
of Evils that possibly may never happen, especially as the una-
voidable Calamities of Life are of themselves but too many.

This ODE was written, according to Dacier, in the Year of the
City 738, of Horace's Age 52, before Christ 12; so that from this
present Year 1739, it is 1751 Years old.

ODE XII.

TO MÆCENAS.

That sublime and weighty Matters are above his Management. MÆCENAS ought to employ himself in writing the Wars of AUGUSTUS, while he sung the Praises of LICINIA.

O Mæcenas, do not command me to fit and sing to the soft Measures of my Harp, the long Wars of fierce Numantia¹, or terrible Hannibal², or the Sicilian Sea red with African Blood³, or the cruel Lapithæ⁴, and Hylæus indulging himself too much in drinking Wine, and the Giants, the Sons of the Earth, subdued by the hand of Hercules, who threatned ruin to the shining Palace of antient Saturn. But you, Mæcenas, shall write, with greater Elegance, a History of the Battles of Cæsar, and threatening Kings made captive, loaded with Chains, and led in triumph, before his Chariot, through the Streets of the City.

My Muse will have me to celebrate the sweet Voice of your Mistress Licinia⁵, her lively shining Eyes, and faithful Heart, full of mutual Love; whom it greatly becomes to dance in the Chorus, to dispute the Prize of Raillery and Jest, and present her Arms to dance with the shining beautiful Virgins, on the Festival of the celebrated Diana.

Would you part even with one Hair of Licinia, for all the rich Possessions of Achæmenes⁶, the Treasures of the King of fertile Phrygia⁷, or all the wealthy Houses of the Arabians?

25 While

ANNOTATIONS.

¹ Numantia, a City in Spain, now called Garray; with a Garrison of 4000 Men, it held out fourteen Years against a Roman Army of 40,000 Men; at last being sore pressed by Scipio, and like to perish by famine, they gather'd all their Goods together, and setting them on fire, they threw themselves afterwards into the Flames.

² Terrible Hannibal. Hannibal maintained War against the Romans seventeen Years; he defeated Scipio, Sempronius Longus, Flaminius, near the Lake Trasimene; and in fine, Paulus Æmilius and Varro at the Battle of Cannæ, threatening the Roman Empire with Ruin; Horace therefore, with reason, says, *dirum Annibalem*.

³ Or the Sicilian Sea red with African Blood. He means the naval Victories which the Romans gained over the Carthaginians

in the Sicilian Seas, during the first Punic War.

⁴ Or the cruel Lapithæ. It is proper here to take notice of the Remark of Duin, that by the Names Lapithæ, Sons of the Earth, and Hylæus, the Poet referred to Events that had lately happened, and which, tho' thus concealed, yet might easily be discovered by their Conformity to the History from which he borrowed these Names. By the Lapithæ therefore, and Giants which were subdued by Hercules in the Plains of Thessaly, Horace, without doubt, means the Troops of Brutus and Cassius defeated by Augustus in the same place at the Battle of Philippi. The Lapithæ were a People of Thessaly, who joined themselves with the Giants to make war against the Gods. Hylæus

O D E XII.

Ad MÆCENATEM.

*Res graves ac tragicae non conveniunt lyrae suae. MÆCENAS
AUGUSTI bella scribat, dum à se cantabuntur LICINIÆ
laudes.*

O R D O.

NOLIS longa feræ bella Numantiæ,
Nec dirum Annibalem, nec Siculum mare
Pœno purpureum sanguine, mollibus
Aptari citharæ modis ;
Nec sævos Lapithas, & nimium mero
Hylæum ; domitosque Herculeâ manu
Telluris juvenes, unde periculum
Fulgens contremuit domus
Saturni veteris : tuque pedestribus
Dices historiis prælia Cæsaris,
Mæcenas, melius, ductaque per vias
Regum colla minantium.
Me dulces dominæ Musa Licymniæ
Cantus, me voluit dicere lucidum
Fulgentes oculos, & bene mutuis
Fidum pectus amoribus :
Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Dianæ celebris die.
Num tu, quæ tenuit dives Achæmenes,
Aut pinguis Phrygiæ Mygdonias opes
Permutare velis crine Licymniæ,
Plenas aut Arabum domos ?

O Mæcenas, nolis, ne
jubeas, aptari molli-
bus modis citharæ, longa
bella feræ Numantiæ, nec
dirum Annibalem, nec Si-
culum mare purpureum Pœ-
no sanguine : nec sævos La-
pithas, & Hylæum nimi-
um mero, & juvenes tellu-
ris domitos Herculeâ manu ;
unde fulgens domus Satur-
ni veteris contremuit peri-
culum : Tu verò, Mæcenas,
melius dices pedestribus hi-
storiiis prælia Cæsaris, &
colla minacium regum ducta
per vias. At Musa voluit
me dicere dulces cantus da-
minæ Liciniæ, & oculos
fulgentes lucidum, & pectus
benè fidum mutuis amori-
bus : quam nec dedecuit
ferre pedem choro, nec cer-
tare joco, nec ludentem niti-
dis virginibus dare brachia
sacro die celebris Dianæ.
Num tu permutare velis
quæ tenuit dives Achæme-
nes, aut Mygdonias opes pin-
guis Phrygiæ, aut plenas do-
mus Arabum, crine Liciniæ ?

A N N O T A T I O N S.

a Centaur, slain by Atlanta, for attempting to ravish her. This is an evident Portrait of Antony, who brought destruction on himself by his Intemperance, and immoderate Love of Cleopatra. As the Giants and Lapithæ endangered the House of Saturn, so did Brutus and Cassius strike a terror into Rome and Italy. So that a Likeness appears in all the Circumstances of the Histories.

⁵ Licinia ; her true Name was Terentia, the Sister of Proculus Murena. Terentia was the proper Name of the Family, and Licinia adoptive ; because Terentius Varro was adopted into the Family of Murena,

which was named Licinian. Though she was afterwards married to Mæcenus, yet it is certain she was not at this time, from her being admitted among the Virgins who performed at the holy Rites of Diana.

⁶ Achæmenes, a King of Persia ; see Book 1. Ode 21.

⁷ The Treasures of the King of fertile Phrygia ; he means the Riches of Midas King of Mygdonia, a Part of Phrygia. It was so called from the Mygdons, or Mygdonians, a People of Thrace, who settled there.

- 25 While she turns her Neck to receive your ardent Kisses, or refuses them with an easy Cruelty, better pleased that they should be taken from her by a seeming force, sometimes she chooses herself to snatch them from you.

The KEY.

A Wife Man endeavours always to live with his Enemy in such a manner, as may leave him room to become his Friend; and with his Friend so, that if he become his Enemy, it may not be in his power to hurt him. *Augustus* triumphing over *Brutus* and *Cassius*, and afterwards over *Sextus Pompeius* and *Antony*, and by this means becoming sole Possessor of the *Roman Empire*, *Mæcenas* importun'd *Horace* to write a Poem upon these Victories. *Horace*, to excuse himself, wrote this ODE; in which he tells *Mæcenas*, that he had no Genius for Heroic Poetry. The truth is; *Horace* saw, that should he undertake such a Work, he could not but give offence to the Friends of *Antony* and *Pompey*: He therefore tells *Mæcenas*, (by

ODE XIII.

Against a TREE, by the Fall of which he had been a'most crushed to Death.

O Tree, whoever first planted you, planted you on an unlucky Day¹, and with a sacrilegious Hand, for the Ruin of his Posterity and the Disgrace of my Country-seat.

- 5 I could easily believe that he had broke the Neck of his Parent, and stained his House with the Blood of his Guest in the Night²: I could easily believe that he had made use of the Poison of *Colchos*³, and perpetrated the blackest Villanies, who
10 planted you, an unlucky Tree, upon my Ground, a Tree that had almost fallen⁴ upon the Head of your innocent Master.

Man is never sufficiently aware of the Dangers that threaten him, and which he ought to shun every moment; the African

- 15 Mariner dreads the *Bosphorus*⁵, nor is he any further apprehensive of the unknown Strokes of Fate.

ANNOTATIONS.

¹ Unlucky Day; in the Original *nefasto die*. The Romans divided their Days into *Dies festi*, *profesti*, and *intercisi*; the *profesti* were again subdivided into *fasti*, *comitiales*, &c. The *fasti* were the same as our Court-Days, upon which it was lawful for the Prætor to sit in Judgment: All other Days, except the *intercisi*, were called *ne*

fasti, because on these Days the Courts were not open. But we are to observe, that *nefastus* signifies here an unlucky Day.

² In the Night; in the Original we read *sparsisse nocturno cruore*, instead of *sparsisse cruore per noctem*, or *nocturno tempore*, where *Horace* makes an *Asyndeton*.

Dum flagrantia detorquet ad oscula
Cervicem, aut facili sævitiâ negat,
Quæ poscente magis gaudeat eripi,
Interdum rapere occupet.

25 Dum detorquet cervicem ad
flagrantia oscula, aut faci-
li sævitiâ negat, quæ ma-
gis gaudeat eripi poscente:
interdum occupet rapere.

The KEY.

(by referring to Events similar to those he desired him to treat of, as is explained in the Notes) that such Subjects were above his reach; and that *Mæcenas* himself was much better capable to execute that Design. He would employ his Poetical Talents in celebrating the Beauty and Graces of *Licinia*, and shewing how worthy she was of that Love and Regard which *Mæcenas* had for her.

Du Hamel and *Rodellius* suppose this ODE to be written in the Year of the City 723, *Dacier* between 724 and 731, and *Sanadon* in the Year 1725; if we fix upon the first Date, it was in the 37th Year of *Horace's* Age, 27 before CHRIST; i. e. 1766 Years ago.

ODE XIII.

In ARBOREM cujus casu penè oppressus fuerat.

ORDO.

ILLE & nefasto* te posuit die,
Quicunque primùm, & sacrilegâ manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi.
Illum & parentis crediderim sui
Fregisse cervicem, & penetralia
Sparfisse nocturno cruore
Hospitis: ille venena Colchica,
Et quidquid usquam concipitur nefas,
Tractavit; agrò qui statuit meo
Te triste lignum, te caducum
In domini caput immerentis.
Quid quisque vitet, nunquam homini satis
Cautum est in horas navita Bosphorum
Poenus perhorrescit, neque ultra
Cæca timet aliunde fata;

O Arbor, quicunque pri-
mùm te produxisti, ille
& posuit te nefasto die, &
posuit te sacrilegâ manu, in
perniciem nepotum, & op-
probrium pagi. Crediderim
5 illum & fregisse cervicem
parentis sui, & sparsisse pe-
netralia cruore hospitis no-
cturno tempore. Ille tra-
ctavit venena Colchica, &
quicquid usquam nefas con-
cipitur, qui in agrò meo
10 statuit te triste lignum, te
caducum in caput immeren-
tis domini. Nunquam sa-
tis cautum est homini, quid
quisque vitet in horas.
Poenus navita perhorrescit
15 Bosphorum, neque ultra
timet aliunde fata cæca;

* Illum ô nefasto, *Bentl.*

ANNOTATIONS.

give of the Circumstance of Time, and joins
it with *cruore*.

³ Colchos, a Region of *Asia* bordering upon
the *Euxine* Sea, not far from *Pontus*, and
fertile in the strongest Poisons.

⁴ Almost fallen. *Caducum* properly signifies
what is ready to fall; but *Horace* here uses it
for what has already fallen.

⁵ The *Bosphorus*. He must mean either
the

The Roman Soldier dreads the Arrows and swift Flight of the Parthians⁶; the Parthians, on the other hand, dread the Chains and Strength of the Romans: but the unforeseen Stroke of Death hath hitherto carried off, and will seize upon all Mankind, of all Nations and Kingdoms.

How near was I to seeing the Realms of black Proserpine⁷, and Æacus⁸ sitting in Judgment, the distinguished Mansions of good Men; and Sappho⁹ complaining of the Virgins of her own Country, in Strains set to an Æolian Harp: And you Alcæus¹⁰, with greater Majesty, sounding with a golden Quill the Hardships that are undergone upon the Sea, in Exile, and in War!

The Shades below admire them both, hearing them utter things worthy of a sacred Silence; but they attend more willingly to the Accounts of Battles, and Tyrants banished out of their Dominions.

What wonder in this? When Cerberus¹¹, the infernal Dog, with an hundred Heads, astonished at these Songs, hangs down his black Ears; and the Serpents entwined in the Hair of the Furies, are refreshed.

Yea, even Prometheus¹², and Tantalus¹³, the Father of Peleus, forget their Torments at the enchanting Sound; and the Huntsman Orion¹⁴ thinks no more of pursuing the Lions or frightened Lynxes.

ANNOTATIONS.

the Thracian Bosphorus, a narrow Straight which joins the Propontis to the Pontus Euxinus, or the Cimmeric Bosphorus, which joins the Pontus Euxinus to the Palus Maeotis.

⁶ The swift Flight of the Parthians. The Parthians defended themselves best when flying, and used their Arrows with great Dexterity.

⁷ Proserpine, the Daughter of Jupiter and Ceres, whom Pluto stole and carried away with him out of Sicily. Horace here uses *Regna furvæ Proserpinæ*, the Realms of black Proserpine, instead of *furvæ Regna Proserpinæ*, the black Realms of Proserpine.

⁸ Æacus sitting in Judgment. Æacus was the Son of Jupiter and Ægina, and Father of Peleus and Telamon. His Reputation for Justice was so great, that after his Death he was established one of the infernal Judges along with Minos and Rha-

damanthus. Dacier remarks from Plato, that Æacus and Rhadamanthus gave Judgment in a Meadow, in which two Ways met; the one led to Tartarus, and the other to the Elysian Fields; that Rhadamanthus judged the Asiatics, and Æacus the Europeans; and that Minos was seated as supreme Judge, with a Sceptre of Gold, to determine sovereignly where any Difficulties occurred, which the others were not capable to resolve. This probably may be the reason why Horace, as an European, only mentions Æacus.

⁹ Sappho. We have spoken of her in the 26th Ode of the first Book. There are still remaining a few Fragments of hers, which shew that she had some cause of Resentment against the Ladies of her own Country. But Dacier is of opinion, that Horace here means her Complaints against the Ladies of Lesbos, that they made no return

Miles sagittas & celerem fugam
 Parthi; catenas Parthus & Italum
 Robur: sed improvisa lethi
 Vis rapuit, rapietque gentes.
 Quàm penè furvæ regnâ Proserpinæ,
 Et judicantem vidimus Æacum,
 Sedesque discretas piorum, &
 Æoliis fidibus querentem
 Sappho puellis de popularibus;
 Et te sonantem plenius aureo,
 Alcæe, plectro dura navis,
 Dura fugæ mala, dura belli.
 Utrumque sacro digna silentio
 Mirantur umbræ dicere: sed magis
 Pugnas & exactos tyrannos
 Densum humeris bibit aure vulgus.
 Quid mirum? ubi illis carminibus stupens
 Demittit atras bellua centiceps
 Aures, & intorti capillis
 Eumenidum recreantur angues?
 Quin & Prometheus, & Pelopis parens
 Dulci laborum † decipitur sono:
 Nec curat Orion leones
 Aut timidos agitare lyncas.

† laborem, Bentl.

Miles Romanus timet sagittas & celerem fugam Parthi; Parthus contra timet catenas Romanorum & Italum robur: sed improvisa vis lethi rapuit, rapietque gentes. Quàm penè vidimus regnâ furvæ Proserpinæ, & judicantem Æacum, & discretas sedes piorum, & Sappho querentem Æoliis fidibus de puellis popularibus: & te, Alcæe, sonantem plenius aureo plectro, dura navis, dura mala fugæ, dura belli. Umbræ mirantur utrumque dicere dicentes digna sacro silentio: sed vulgus densum humeris, magis bibit aure pugnas & exactos tyrannos. Quid mirum? ubi bellua centiceps, stupens illis carminibus, demittit atras aures: & angues intorti capillis Eumenidum recreantur. Quin & Prometheus, & parens Pelopis, decipitur laborum dulci sono: nec curat Orion agitare leones, aut timidos lyncas.

ANNOTATIONS.

to the Regard she had for them, and had ruined her Reputation. He grounds his Conjecture upon what she herself says in Ovid:

Lesbos, infamem quæ me fecistis, amatae, Definite ad citharas turba venire meas.

"You Ladies of Lesbos, who, notwithstanding I have so dearly loved you, have yet ruined my Reputation; cease to come in Crouds to listen to my Songs."

¹⁰ Alcæus, see Book I. Ode xxvi.

¹¹ Cerberus, a Dog with three Heads, who was Keeper of the Gates of Hell; Hercules bound him in a Chain, and dragged him thence to Light. Hesiod gives him fifty Heads, and Horace an hundred, calling him here *bellua centiceps*, the hundred-headed Beast.

¹² Prometheus, see Book I. Ode xvi.

¹³ Tantalus, see Book I. Ode xxviii.

¹⁴ Orion. Concerning his Original the Poets thus fable: Jupiter, Mercury, and Neptune, came to lodge one Night at the House of Hyrcus, who having but one Ox, killed it for them. They, in return, offered to grant him whatever he desired: He said he wanted a Child, but would not marry. Upon this, they made water in the Ox's Hide, and bid him cover it in the Ground nine Months; at the end of which he had Orion, taking his Name from that Urine, in Greek *ὄρον*, *urina*. He was a great Hunter, and attempting to force Diana, was stung to death by a Scorpion. He was afterwards ranked among the Constellations.

The KEY.

IT is certain there are many unforeseen Accidents and Occurrences incident to human Life, which so short-sighted a Creature as Man cannot have any Apprehension of, or prevent. They sometimes come upon us on a sudden, and throw us into a Set of Reflections, which otherwise had never entred into our Minds, but which naturally arise from the Accident befallen us. *Horace* walking in his Country-Fields, was almost crushed by the Fall of a Tree: This gave occasion to the present ODE, in which he first vents his Resentment against the Person who first planted the Tree that was like to have proved so fatal to him. He imagines him capable of the greatest Villanies; but we are to consider that *Horace's* Thoughts were full of the Danger he was in, and which he had so narrowly escaped. When these Transports are over, he falls into a very natural Reflection upon the numerous Incidents that human Life is exposed to. Men are only apt to be alarmed at the Prospect of those Dangers, which their Situation and Business in Life mostly exposes them to; but

ODE XIV.

To POSTUMUS.

From the Necessity of dying, he proves to POSTUMUS, that we ought to enjoy the present Goods we possess while we may.

Alas! *Posthumus*, *Posthumus*¹, the fleeting Years glide away; nor will your Piety bring any Delay to Wrinkles, to approaching Old-Age, or unconquerable Death.

5 No, my Friend, not if you were every day that passes, to sooth the inexorable *Pluto*² with three hundred Bulls; *Pluto*, who holds in the huge *Geryon*³ and *Tityon*⁴ by his mournful River⁵; a River that must be sailed over by all of us, who
10 live on the Fruits of the Earth, whether we are Kings, or Beggars, or Husbandmen. In vain shall we shun cruel War, and the

ANNOTATIONS.

¹ *Posthumus*. *Torrentius* and *Bentley* read *Postumus*. *Dacier* thinks that *Julius Florus* is the Person here called *Posthumus*, because of the Resemblance of Character; both being noted for their Ambition, Avarice, and Fear of Death.

² *Pluto*, the God of Hell and Death, King of the infernal Ghosts.

³ *Geryon*, a King of Spain, who, because of his three Kingdoms, was said to have consisted of three Bodies.

⁴ *Tityon*.

but scarcely ever think of those many Accidents which may hurry them off in a moment, and before they are aware. He himself was walking in his Fields, without the least Apprehension of Danger, and yet how near was he being convey'd into the Realms of black *Proserpine*, and becoming a Spectator of the Employment of the Shades below? He then gives us a very beautiful Account of that Matter, which he embellishes with all the Graces and Ornaments of Poetry. In these sudden Transitions, which still have a relation to the main Subject, does the Beauty of the ODE mostly consist; and no Poet excelled more in this Part than *Horace*, of which this ODE is an invincible Proof.

Commentators disagree about the Date of this ODE, some placing it in the Year of the City 731, others in 734; *Du Hamel* brings it back to the Year 721, the 34th of *Horace's* Age, and 30 before CHRIST; according to which it will be 1770 Years old.

ODE XIV.

Ad POSTUMUM.

A necessitate moriendi probat POSTUMO, fruendum esse bonis presentibus dum licet.

ORDO.

EHEU, fugaces, Postume, Postume,
 Labuntur anni: nec pietas moram
 Rugis & instanti senectæ
 Afferet, indomitæque morti:
 Non, si trecentis, quotquot eunt dies,
 Amice, places illacrymabilem
 Plutona tauris: qui ter amplum
 Geryonen Tityonque tristi
 Compescit undâ, scilicet omnibus,
 Quicumque terræ munere vescimur,
 Enavigandâ; sive reges,
 Sive inopes erimus coloni.
 Frustrâ cruento Marte carebimus,

EHeu! O Postume, Po-
 stume, fugaces anni
 labuntur: nec pietas affe-
 ret moram rugis. & instanti
 senectæ, & indomitæ mor-
 ti. Non afferet moram,
 5 amice, si quotquot dies e-
 unt, places illacrymabilem
 Plutona trecentis tauris;
 Plutona qui compescit ter
 amplum Geryonem & Ti-
 tyon, tristi undâ scilicet e-
 10 navigandâ omnibus qui-
 cunque vescimur munere
 terræ; sive erimus reges,
 sive inopes coloni. Frustrâ
 carebimus cruento Marte,

ANNOTATIONS.

* Tityon, the Son of Jupiter by Elora,
 of such a gigantick Size, that his Body was,
 according to the Poets, nine Acres in
 length,

⁵ The River alluded to, is the Stygian
 Lake, of which Charon was the Ferry-
 man.

15 the broken Waves of the troubled Sea : in vain shall we beware of the South-Wind, so noxious in Autumn to our Health.

We must all visit the black *Cocytus*⁶, that winds its slow Wave
20 along, and the infamous Race of *Danaus*⁷, and *Sisyphus*⁸ the Son of *Æolus*, condemned to eternal Toil.

And you, my Friend, must leave your Country, and House, and beloved Wife ; nor will any of those Trees you now cultivate with so much Care, follow their short-lived Master, except the
25 mournful and hated Cypress⁹. A more liberal Heir will profusely spend your *Cæcuban*¹⁰ Wine, kept under a hundred Keys, and will sprinkle the magnificent Pavement with Wine more delicious than that the Priests use at their Feasts¹¹.

ANNOTATIONS.

⁶ *Cocytus*, a crooked River of Hell, and Branch of *Styx*.

⁷ *Danaus*. He had fifty Daughters, called the *Danaïdes*, who, by their Father's Command, killed in one Night all their Husbands.

⁸ *Sisyphus*, the most cunning of all Mortals, who, for his Robberies and impious Arts, was condemned to roll a Stone

up Hill, which immediately rolled down again ; therefore *Virgil* calls it *non exsuperabile saxum*, or the unfurmountable Stone. *Georg. Lib. 3. v. 39.*

⁹ The Cypress was sacred to *Pluto* and *Proserpine*, and was commonly placed before the Houses of the Deceased, as a sign of their Death. It made too a Part of the Funeral Pile.

THE KEY.

THE Length of human Life is as uncertain to us, as its Period is certain and fixed by divine Providence. It rolls on thro' its several Stages without delay, and hastens to Death, the final Period and irrevocable Fate of Mankind ; from which neither rich nor poor, high nor low, neither strong nor weak, are exempt. Death robs us of all our earthly Pleasures, and fixes us in a State, where we can repeat none of them. Our Heirs succeed us upon the Scene, and frequently indulge those Satisfactions that we have foolishly denied ourselves, or squander away in Luxury what we have hoarded up with insatiable Avarice. — *Horace*, by these general Reflections, does not only arm *Posthumus* against the Fear of Death, which is inevitable, but would insinuate to him the Advantage of a Life of Pleasure and Tranquillity, which terminates with Death, never to be recalled ; and therefore,

with

Fractisque rauci fluctibus Adriæ;
 Frustra per Autumnos nocentem
 Corporibus metuemus Austrum.
 Visendus ater flumine languido
 Cocytus errans, & Danaï genus
 Infame, damnatusque longi
 Sisyphus Æolides laboris.
 Linquenda tellus, & domus, & placens
 Uxor: neque harum, quas colis, arborum
 Te, præter invisas cupressos,
 Ulla brevem dominum sequetur.
 Absumet hæres Cæcuba dignior
 Servata centum clavibus, & mero
 Tinget pavimentum superbo,
 Pontificum potiore cœnis.

15 & fractis fluctibus rauci
 Adriæ: frustra metue-
 mus Austrum nocentem
 corporibus per autumnos.
 Visendus est ater Cocytus,
 errans languido flumine, &
 infame genus Danaï, &
 Sisyphus Æolides, dam-
 20 natus longi laboris. Tellus
 est linquenda, & domus,
 & placens uxor; neque
 ulla harum arborum quas
 colis, præter invisas cu-
 pressos, sequetur te brevem
 dominum. Hæres dignior
 25 absumet vinæ Cæcuba ser-
 vata centum clavibus; &
 tinget superbum pavimen-
 tum mero, potiore cœnis
 pontificum.

A N N O T A T I O N S.

¹⁰ *Cæcuban.* Wine that grew on *Cæcubus*,
 a Mountain of *Latium*, near the Bay of
Caieta, which produced the most excellent
 Wine.

¹¹ We may form some Notion of the
 Magnificence of the Priestly Way of Liv-

ing, when their Suppers were used to signify
 rich and sumptuous Entertainments, and when
 Horace, to express the best Wine, says
 it surpasses even that of Priests, or Roman
 Pontiffs.

The KEY.

with his usual and artful Address, touches his Foible of Narrowness
 and Avarice, which might be corrected, did he reflect that, after all
 his Care and Pains in scraping immense Stores of Wealth, his luxu-
 rious Heir will lavish them away upon his Pleasures. The Conse-
 quence therefore is, that he should live in a more open and liberal
 manner, and indulge himself while he has it in his power.

The precise time when this ODE was written, is uncertain; only,
 upon *Dacier's* Supposition, that *Julius Florus* is the same with *Posthu-*
mus, it is clear it must have been composed after the *third Epistle* of
 the *first Book*; from which it appears that *Horace* was already an old
 Man.

ODE XV.

He reproves the Luxury of the Age in Building, and celebrates the antient Frugality.

IN a short time ¹, our stately Palaces ² will leave but a few Acres of Land to be plowed up. Soon shall we see Ponds of a larger Extent than the *Lucrine Lake* ³; the barren Planetree will take place of the Elms; the Violets and Myrtles, and all the Tribes of Flowers, will spread delicious Odors thro' the Groves, formerly planted with Olives, that were once so profitable to the Owners. Soon shall we see the Laurels by the thickness of their (*Branches*) Shade, shut out the warm Beams of the Sun.

It was not so commanded by the Law of *Romulus* ⁴, or of the (*bearded* ⁵) severe Censor *Cato*, or the strict Regulations of our wise Ancestors.

15 The Fortune of private Men was small, but the publick Treasure was great ⁶.

In their time, private People did not possess Piazza's ⁷, measured with ten foot Poles, to receive the North Wind in the Heat of Summer ⁸: Nor did the Laws allow any one to despise the smallest Distribution of Land that fell to their Share by Lot: 'Twas only walled Cities, and Temples of the Gods, that they ordered to be built and adorned with fine (*new*) Stone, at the publick Charge ⁹.

ANNOTATIONS.

¹ *In a short time.* In some Editions this Ode is not divided from the last, as *Crucius* observes; but common Sense shews the Subject and Scope, and therefore the Odes to be quite different.

² *Palaces.* He gives this Name to the magnificent Villa's of his time, that were built almost after the manner of Cities.

³ *Lucrine Lake.* This was situated between *Puteoli* and *Baia*, between the Lake of *Avernus* and the *Tyrrhene* Sea, famed for Fishes of all Sorts.

⁴ *Romulus.* Under him private People would not have been permitted to possess

Groves, Ponds, and Woods, of such extent, even tho' they could; and in *Cato's* time there were strict sumptuary Laws.

⁵ *Bearded.* He is called so, because it was not then the Custom to be shaved. Beards were esteemed venerable.

⁶ *Publick Treasure was great.* This was a strong Proof of the Virtue of the antient Romans, who were more concerned to enrich and aggrandize the Publick than themselves.

⁷ *Piazza's.* *Porticus* is a Gallery or Walk under Arches supported by Pillars, which

The KEY.

MANKIND are, for the most part, prone to run into Extremes. Parsimony degenerates into Avarice, and Magnificence

O D E XV.

Luxum circa ædificia ingentem reprehendit; & veterum contrà frugalitatem commemorat.

O R D O.

JAM pauca aratro jugera regię
Moles relinquent: undique latiùs
Extenta visentur Lucrino
Stagna lacu; platanusque cœlebs
Evincet ulmos: tum violaria, &
Myrtus, & omnis copia narium,
Spargent olivetis odorem,
Fertilibus domino priori:
Tum spissa ramis laurea fervidos
Excludet ictus. non ita Romuli
Præscriptum & intonsi Catonis
Auspiciis, veterumque normâ:
Privatus illis census erat brevis,
Commune magnum: nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton:
Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
Sumtu jubentes, & Deorum
Templa novo decorare saxo.

JAM brevi regię moles
relinquent pauca jüge-
ra agri aranda aratro: un-
dique stagna visentur la-
tius extenta Lucrino lacu,
& platanus cœlebs evincet
5 ulmos. Tum violaria &
myrtus, & omnis copia flo-
rum, voluptas narium spar-
gent odorem olivetis ferti-
libus domino priori. Tum
laurea spissa excludent ic-
10 tus fervidos Solis ramis su-
is. Non ita præscriptum
fuit auspiciis Romuli &
intonsi Catonis, & normâ
veterum. Privatus census
erat illis brevis, commune
15 (erat) magnum: nulla por-
ticus metata privatis de-
cempedis excipiebat opacam
Arcton. Nec leges sinebant
spernere fortuitum cespitem,
jubentes decorare oppida &
templa decorum novo saxo
publico sumptu.

A N N O T A T I O N S.

which is called a *Cloyster*. Some of them were of a hundred, others of a thousand Pillars. The Portico of *Augustus*, where the Library was kept, was built of Numidian Marble.

² *Heat of Summer*. In the times of *Romulus* and *Cato*, they had not large Portico's and Galleries, which faced the North, to give them cool Air in Summer; but ere long Luxury having got the Ascendant over the Severity of Manners, there was scarce a House in *Rome* which had not a Place

proper to receive the North Wind; and even now-a-days the Buildings are turned in this Manner.

⁹ *Publick Charge*. *Horace* commends these Laws of the antient Romans, to dress up an artful Encomium of *Augustus*, who, not content to have made many useful Reparations, had likewise built several Temples, that of *Mars the Avenger*, of *Apollo*, and *Jupiter the Thunderer*, and who had rebuilt the Temples decayed through Age, are consumed by Fire.

The KEY.

frugality easily runs up into Luxury. When the Roman Commonwealth was in its Progress towards its Prime, it was frugal, parsimonious, and

The KEY.

and sober in its Manners : The People fought to raise and recommend themselves by all the Instances of publick Virtue and private Temperance ; but in proportion as they increased in Wealth and Power, they refined upon all the Arts of Luxury and Magnificence ; to support which, Rapaciousness and Corruption became necessary. Instead of labouring and exercising themselves in the open Air, they now fought the Shade ; instead of a few Acres of Ground, they wanted now to extend their Possessions without bounds or measure ; and

O D E XVI.

To GROSPHUS.

All desire Tranquillity of Mind, which can neither be purchased by Riches nor Honours, but only by moderating our Appetites and Passions.

O *Grosphus*¹, the Merchant, who is caught by a Storm in the wide *Ægean* Sea², prays to the Gods for a quiet Life, as soon as a dark Cloud hath hid the Moon, and when certain known Stars do not appear to the Mariners.

5 The warlike *Thracian*³, and the *Medes*⁴, adorned with their Quiver, beg the same Repose, which is not to be bought with precious Stones, nor Purple, nor Gold.

10 For neither Riches, nor the *Lictors*⁵ of *Consuls*, can remove the unhappy Troubles of the Mind, nor the Cares that fly about the gilded Cielings of the Rich.

15 He only lives well in his Poverty, whose paternal Salt-seller⁶ shines upon his little frugal Table, and whom neither Fear nor sordid Avarice robs of his easy Slumbers.

Why do we who live in Vigour so short a time, form⁷ so many and big Designs ? Why do we shift Climates in search of Lands exposed to other Suns⁸ ? Who is it that, flying his Country

20 try, can likewise fly from himself ?

A N N O T A T I O N S.

¹ *Grosphus*. This is *Pompeius Grosphus*, whom he mentioned in the 12th *Epistle* of the 2d *Book*. It should seem, by what *Horace* insinuates in the End of the Ode, that he was of the *Senatorial* Rank ; because he mentions his being clothed in Purple.

² *Ægean Sea*, Part of the *Mediterranean Sea* dividing *Greece* in *Europe* from *Asia*,

now commonly called the *Archipelago*.

³ *Thracian*, see *B. 1. Ode xviii*.

⁴ *Medes*, see *B. 1. Ode xxix*.

⁵ *Lictors* ; they were Sergeants or Officers that attended the *Consuls*, twelve in Number ; their Office was to carry *Baculus* and *Axis* before the *Consul*, to clear the way,

The KEY.

and, instead of Piety to the Gods, for which their Ancestors were renowned, they turned their Zeal into the Channel of private Interest, and loved to dwell more magnificently than their Gods. So that *Horace*, in this ODE, gives us as severe a Satire against the Manners of the Age in which he lived, as he draws a beautiful Picture of the Chastity and Simplicity of ancient Manners.

It is probable that *Horace* was pretty old when he wrote this ODE.

ODE XVI.

Ad GROSPHUM.

Omnes expetunt animi tranquillitatem, quæ neque divitiis, neque honoribus potest acquiri, sed cupiditates tantum coercendo.

ORDO.

OTIUM Divos rogat in patenti *
 Prensus Ægæo, simul atra nubes
 Condidit Lunam, neque certa fulgent
 Sidera nautis;
 Otium bello furiosa Thrace,
 Otium Medi pharetrâ decori,
 Grosphe, non gemmis, neque purpurâ venale, nec auro.
 Non enim gazæ, neque consularis
 Summovet licitor miseros tumultus
 Mentis, & curas laqueata circum
 Tecta volantes.
 Vivitur parvo bene, cui paternum
 Splendet in mensa tenui salinum;
 Nec leves somnos timor aut Cupido
 Sordidus aufert.
 Quid brevi fortes jaculamur ævo
 Multa? quid terras alio calentes
 Sole mutamus? patriæ quis exsul
 Se quoque fugit?

* patente, Bentl.

O Grosphe, qui prensus est in mari Ægæo patenti, rogat otium divos, simul atque atra nubes condidit Lunam, neque certa sidera fulgent nautis. Thrace furiosa bello, Medi decori, ornati pharetrâ, rogant otium non venale gemmis, neque purpurâ nec auro. Non enim gazæ, neque consularis licitor, summovet miseros tumultus mentis, & curas volantes circum tecta laqueata divitum. Bene vivitur parvo, ab eo cui salinum paternum splendet in mensa tenui, nec cui timor aut sordidus cupido habendi aufert leves somnos. Quid nos fortes vigentes ævo brevi jacularum multa? Quid mutamus terras calentes cum alio sole?
 20 Quis exul patriæ fugit

ANNOTATIONS.

may, and introduce any that had business with him.

o Salt-Seller. This is a Figure called Symplocos Speciei, being put for any kind of Household Furniture and frugal Entertainment. The Antients esteemed Salt as sacred, and therefore *Homæ* calls it divine.

Pythagoras reckoned it an Emblem of Justice.

7 Form. The Expression is very beautiful in the Original, as if the Designs of Men were like the Throws of a Javelin darted to and fro.

o Other Suns. It was a Piece of Roman Luxury

Care, the Attendant of a vicious Mind, gets on board the sturdy Vessels with us, and accompanies the Troops of Horsemen, swifter than Stags, and fleetier than the East Wind, that drives the Clouds before it.

25 The Man that is content with his present Condition, will not be anxious about Futurity, and will temper the Troubles of Life by an agreeable Chearfulness: For there is no perfect Happiness in the World.

30 Sudden Death carried off the famous *Achilles*⁹, and long Old-Age weaken'd *Tithonus*¹⁰, and perhaps Time will bestow that on me, which it has refused to you. A hundred Flocks of Sheep, and as many *Sicilian*¹¹ Cows, bleat and low about you, and

35 Mares, proper for the Chariot, neigh around you. You are cloathed with Stuffs twice dyed in *African*¹² Purple. As for me, I have received from Fate, that cannot lye, a small Estate, and poetic Genius, of the *Grecian*¹³ Mold, and a hearty Contempt

40 of the malicious envious Mob.

ANNOTATIONS.

Luxury frequently to change their Abodes, to shift the Scene from the Town to the Country, and from one Country-seat to another, and sometimes to remove into *Greece*, or some delicious Spot of *Asia*, in order to diversify the Scene.

⁹ *Achilles*, see Book II. Ode iv.

¹⁰ *Tithonus*, see B. I. Ode xxviii.

¹¹ *Sicilian*, see Ode xii. of this Book.

¹² *African*, see Ode i. of this Book.

¹³ *Grecian Mold*. The *Greeks* were the Fathers

THE KEY.

THE great Design of Mankind is to obtain Happiness to themselves by all their Pursuits, or rather Ease and Repose. For this they toil and sweat, and run ten thousand Risques by Sea and Land, intending to retire in their Old Age, and enjoy themselves. Hence that Variety of Employments and Professions which divide Mankind. But amidst their various Pursuits and Employments, they frequently mistake their Road, pursue the Means of Happiness, as if they were the End, and hope to find it in those Things that can never bestow it. But Happiness, or Tranquillity of Mind, which all pretend to seek, and which is indeed the highest Pitch of Felicity we can hope to arrive at in our present Condition, cannot be purchased by Riches, or the most splendid Honours. These can never remove the Cares and Tumults of a Mind disturbed with Guilt, or rack'd by any violent Passion. Temperate Meals, and clean Apartments, bid fairer for composing the Mind to Quiet, than Robes of State, luxurious Entertainments, or gilded Domes. 'Tis Fears, or immoderate

ODE XVI. Q. HORATII FLACCI.

205

Scandit æratas vitiosa naves
Cura; nec turmas equitum relinquit,
Ociur cervis, & agente nimbo
Ociur Euro.

Lætus in præsens animus, quod ultra est
Oderit curare, & amara lento
Temperet risu. nihil est ab omni
Parte beatum.

Abstulit clarum cita mors Achillem:
Longa Tithonum minuit senectus:
Et mihi forsan, tibi quod negarit,
Porriget hora.

Te greges centum, Siculæque circum
Mugiant vaccæ; tibi tollit hinnitum
Apta quadrigis equa; te bis Afro
Murice tinctæ

Vestiunt lanæ: mihi parva rura, &
Spiritus Graiæ tenuem Camenæ
Parca non mendax dedit, & malignum
Spernere vulgus.

quoque se? Cura vitiosa
scandit æratas naves;
nec relinquit turmas equi-
tum, ociur cervis & Euro
agente nimbo. Animus læ-
tus in præsens tempus o-
derit curare quod ultra est,
& temperet amara lento
risu. Nihil est ab omni
parte beatum. Cita mors
abstulit clarum Achillem;
longa senectus minuit Ti-
thonum, & forsan hora
porriget mihi id quod ne-
gaverit tibi. Centum gre-
ges & Siculæ vaccæ mu-
giant circum te: equa ap-
ta quadrigis tollit hinni-
tum tibi: lanæ bis tinctæ
Afro murice, vestiunt te:
parca non mendax dedit
mihi parva rura & te-
nuem spiritum Graiæ Ca-
menæ, & dedit spernere
malignum vulgus.

40

ANNOTATIONS.

Fathers of Poetry, and especially famous
for the *Lyric* kind: The Poet talks here
in a modest strain; but by tracing his poe-
tic Capacity to a *Grecian* Original, infu-
ates no mean Encomium of himself as a
Poet.

THE KEY.

Desires, that rob the Soul of Peace, and leave a sting there; that a
Man can no more escape than he can fly from himself. While these
Passions remain unsubdued, in vain does he change his Abode for
Relief; for the Dart sticks in his Vitals, and accompanies him in every
State and Situation. But a chearful and well-balanced Mind enjoys
the present; is not anxious about Futurity, and sooths its unavoidable
Pains by all the Lenitives of Joy and Chearfulness. By these general
Reflections, he advises *Grosphus* to check boundless Desires; to be
content with the Share of good Things allotted him by the sovereign
unchangeable Destiny that over-rules all things, and to enjoy the
Portion assigned him with Temperance and Moderation.

This ODE was witten in the Year of the City 726, of *Horace's*
Age 39, before CHRIST 25; so that from this present Year 1739,
it is 1751 Years old.

ODE

ODE XVII.

To MÆCENAS when Sick.

Whom he is resolved not to survive.

O *Mæcenas*, my greatest Honour and best Patron! Why do you kill me with your Complaints¹? 'Tis neither agreeable to the Gods nor to me, that you should die first.

5 Alas! should the hasty Cruelty of Fate snatch you away, so considerable a Part of my Soul, to what purpose shall I, the remaining Part, loiter behind, who am neither so dear to Mankind, nor can I survive you entire and undivided. It cannot be; for that Day which dismembers you from me, will likewise involve the unhappy Remainder in the same Fate.

10 I have not sworn in vain², we shall go, we shall go both together, and when, or howsoever you go before, I am resolved to follow you as your Companion in the last Journey.

Neither the Breath of the fiery *Chimæra*³, nor the hundred-
15 handed *Gyas*⁴, tho' he should rise again, will ever tear from me my Resolution of following you: So it is decreed by almighty *Justice* and the *Fates*.

For whether *Libra*⁵, or the dreadful *Scorpius*⁶, the most dangerous Sign of our Nativity, or *Capricornus*⁷, the Tyrant of the *Spanish*⁸ Sea, both our Stars agree in an incredible manner. The
25 shining Protection of *Jupiter*⁹ hath rescued you from cruel *Saturn*¹⁰, and clipt the Wings of swift Fate. When the crouded People clapt you thrice in the Theatre, with a joyful Voice, the Trunk of a Tree, falling on my Head, had killed me, if *Faunus*¹¹,
30 the Guardian of learned Men, the Votaries of *Mercury*¹², had not warded off the Blow with his Right Hand.

Remember

ANNOTATIONS.

¹ Your Complaint. *Mæcenas* laboured under an almost continual Fever, or hectic Disorder, which did no doubt give rise to frequent Complaints.

² I have not sworn, &c. The Soldiers, when they were listd into the Service of the Commonwealth, swore that they would not desert their Rank, or act against the Interest of the Commonwealth. 'Tis to this military Oath that *Horace* here alludes.

³ *Chimæra*, a Poetical Monster, like a Lion in the forepart, a Dragon behind, and

a Goat in the middle. *Virgil*. It was in fact a Mountain in *Libya*, with a burning Top; the middle Part afforded Pasture, and the Bottom abounded with Serpents. See *Plin.* 2. 109.

⁴ *Gyas*, a Son of *Heaven* and *Earth*, who had a hundred Hands and fifty Heads. Most Copies read it *Gyges*.

⁵ *Libra*, the Seventh of the Twelve Signs in the *Zodiac* *.

* *Scorpius*, the Eighth Sign in the *Zodiac*, and

* *Zodiac*, a Circle in the Heaven, in which are the Twelve Signs, and in which the Sun is supposed to steer his Course.

ODE XVII.

Ad MÆCENATEM Ægrotum.

Superstitem ei non futurum.

ORDO.

CUR me querelis exanimas tuis?
 Nec Dis amicum est, nec mihi, te prius
 Obire, Mæcenas, mearum
 Grande decus columenque rerum.
 Ah, te meæ si partem animæ rapit
 Maturior vis, quid moror altera?
 Nec carus æquè, nec superstes
 Integer: ille dies utramque
 Ducet ruinam: non ego perfidum
 Dixi sacramentum: ibimus, ibimus,
 Utcunque præcedes, supremum
 Carpere iter comites parati.
 Me nec Chimææ spiritus igneæ,
 Nec, si resurgat, centimanus Gigas
 Divellet unquam: sic potenti
 Justitiæ placitumque Parcis.
 Seu Libra, seu me Scorpius aspicit
 Formidolosus, pars violentior
 Natalis horæ, seu tyrannus
 Hesperiae Capricornus undæ:
 Utrumque nostrum incredibili modo
 Consentit astrum. te Jovis impio
 Tutela Saturno refulgens
 Eripuit, volucrisque fati
 Tardavit alas, cùm populus frequens
 Lætum theatris ter crepuit sonum:
 Me truncus illapsus cerebro
 Sustulerat, nisi Faunus ictum
 Dextra levasset, Mercurialium

nisi Faunus custos virorum Mercurialium levasset ictum dextra.

O Mæcenas, quid exanimas me querelis tuis, grande decus & columen mearum rerum? Nec amicum est diis, nec mihi te obire prius me. Ab! si maturior vis fatorum rapit te partem animæ meæ, quid ego pars altera tui moror amplius in terris, qui nec æquè carus fuero ut antea, nec superstes remansurus integer? Ille dies qui te auferet ducet ruinam utramque utriusque. Ego dixi sacramentum non perfidum; ibimus, ibimus utcunque tu præcedes parati ut comites carpere tecum supremum iter. Nec Spiritus Chimææ igneæ, nec centimanus Gygis, si resurgat, unquam divellet me a te: sic placitum est potenti Justitiæ & Parcis. Seu Libra, seu formidolosus Scorpius pars violentior natalis horæ aspicit me: seu Capricornus Hesperiae undæ. Utrumque nostrum astrum consentit incredibili modo. Tutela refulgens Jovis eripuit te impio Saturno, & tardavit alas volucris fati: quum populus frequenter eripuit lætum sonum in theatris, truncus illapsus cerebro meo sustulerat me,

ANNOTATIONS.

and said to be under the Influence of Mars, and therefore to have a malignant Aspect.

⁷ Capricornus, the Tenth Sign of the Zodiac; it was thought to raise Storms in the Western Seas, and therefore he calls it the Tyrant of the Spanish Sea.

⁸ Spanish, or Hesperian Sea, so called from Hesperus King of Spain.

⁹ Jupiter, see Book I. Ode xi. xvii.

¹⁰ Saturn, see Ode xii. of this Book.

¹¹ Faunus, see Book I. Ode iv.

¹² Mercury, see Book I. Ode x.

Remember therefore to offer the Sacrifices you vowed to the Gods, and the Temple you promised to dedicate ; and I will offer a tender Lamb for my Deliverance.

The K E Y .

H O R A C E, in this elegant *O D E*, addresses his Patron in the politest and most grateful Strain, and expresses the highest Esteem and Veneration for him, as well as tenderest Concern for his Welfare. His Sicknesh gave rise to it, and he writes it partly to amuse and cheer his Patron under his languishing Illness, and partly to express his grateful Sense of all his Favours. As he here ascribes all that befalls us to an over-ruling Fate, that directs and governs all inferior Events, so he piously attributes all remarkable Deliverances to

O D E XVIII.¹

The Poet asserts that he is content with a little, while others are wholly addicted to their Pleasures and Riches, as if they were always to live.

NEITHER Ivory², nor a gilded Roof, shine in my little House, nor do any Beams from Mount *Hymettus*³ press upon Pillars cut in the farthest Part of *Africa*⁴, nor, as an unknown Heir of *Attalus*⁵, have I taken possession of his Palace; nor do I keep under my Protection any Ladies* of noble Birth to spin for me the Purple of *Sparta*⁶.

But I have Fidelity and a fruitful Vein of Genius; tho' poor, I am courted by the Great; I do not importune the Gods for more; nor do I ask my powerful Patron larger Favours, being happy enough in my *Sabine* Villa.

One

A N N O T A T I O N S .

¹ *Torrentius* says, that some ancient Manuscripts have *Varo* for the Title of this *Ode*; but *Dacier* says, that it has been *Avaro*; To the covetous Man; but that the first Letter being worn out, the Transcribers wrote *Varo*, To *Varus*; which is not unlikely.

² *Ivory*. The Ancients used both Ivory Gilding and Carving on the Roofs and Chims of their Houses.

³ *Hymettus*, see *Ode* vi. of this Book.

⁴ *Africa*, see *Ode* i. of this Book.

⁵ *Attalus*, the King of *Pergamus*, see

* Ladies, &c. They were noble Clients, who put themselves under the Protection of some noble Romans, for which they were bound to certain Services.

Custos virorum. reddere victimas
Ædemque votivam memento:
Nos humilem feriemus agnam.

30 Memento igitur reddere vi-
ctimas & ædem votivam:
nos feriemus humilem ag-
nam.

The KEY.

to the Interposition of some kind and guardian Deity: Therefore he inculcates Gratitude as a decent and essential Part of Religion, to which our antecedent Vows add a still stronger and peculiar Obligation.

This ODE, according to *Pere Sanadon*, was written about the Year of the City 734, of *Horace's* Age 47, before CHRIST 17; so that from this present Year 1739, it is 1756 Years old. By this Calculation *Mæcenas* did not die of this Sickness, but survived it twelve Years, and died in the Year 746.

O D E XVIII.

*Re tenui dicit se contentum, ubi alii student cupiditatibus suis
& divitiis quasi perpetuo victuri.*

O R D O.

NON ebur, neque aureum
Meâ renidet in domo lacunar:
Non trabes Hymettiae
Premunt columnas ultimâ recisas
Africâ: neque Attali
Ignotus heres regiam occupavi:
Nec Laconicas mihi
Trahunt honestæ purpuras clientæ:
At fides, & ingenî
Benigna vena est; pauperemque dives
Me petit: nil supra
Deos laceffo, nec potentem amicum
Largiora flagito,
Satis beatus unicus Sabinis.

NON ebur, neque la-
cunar aureum re-
nidet in mea domo. Tra-
bes Hymettiae non pre-
munt columnas recisas in
ultima Africa; neque ego
5 ut heres ignotus occupa-
vi regiam Attali: nec
clientæ honestæ trahunt
mibi Laconicas purpuras.
At est mihi fides & be-
nigna vena ingenî: &
10 dives petit me pauperem.
Nil supra laceffo
deos; nec flagito potentem
amicum largiora; satis
beatus unicus Sabinis agris.

A N N O T A T I O N S.

named *Philometor*; his Kingdom was seized by one *Andronicus*, who pretended that he was descended of Royal Blood. Torrent. of Spartan Purple, which was the best in Europe, and was fished in the Gulf of *Laconia*, now called *Golfo di Colobino*.
P ? *Baia*,
• Of *Sparta*; that is to say, Wool dyed

One Day chafes away another, and the new Moons hasten forward to their Wane; yet you, even at the Approach of your Funeral, hire Workmen to cut Marble, and, unmindful of your Grave, build Houses; yea, not content with the Continent, you seek to enlarge the Sea-shore of *Baiæ*⁷, that resounds with the Waves.

What shall I say? you daily pull up your Neighbours Land-marks⁸, and coveting the little Dwellings of your Clients (*Vasals*) you encroach upon their Boundaries.

Both the Husband carrying in his Bosom his Household Gods, and the Wife her ragged Children⁹, are forced by you from their Father's Inheritance.

Yet no Court waits a rich Heir more certainly than the destined Mansion of devouring *Hell* waits the rich Usurper. Why therefore do you still push forward, and desire more? The impartial Earth is open alike to Princes and Beggars; nor has *Charon*¹⁰, the Porter of *Hell*, been ever bribed by Money to carry back the subtle *Prometheus*¹¹. He restrains within the Banks of *Styx* proud *Tantalus*¹², and all his Race¹³; and whether invoked or not, he is ready at hand to assist the poor Man, who is now discharged from the Toils and Miseries of this Life.

ANNOTATIONS.

⁷ *Baiæ*, a City of *Campania*, near the Sea, situated between *Putcoli* and *Picenum*. People were fond of building here, because of the Beauty of the Place. Here are many hot Waters, pleasant and wholesome.

⁸ *Land marks*. According to the twelve Tables, it was Sacrilege for the Lord of the Manor to defraud his Vassal or Tenant. The Law of *Numa Pompilius* runs in these

Terms: *Ut qui terminum exarasset, ipse & boves deo sacrificerent*; That he who had plowed up his Neighbour's Land-mark, should be sacrificed together with his Oxen to God.

⁹ *Ragged Children*. This is the most moving Picture that can possibly be drawn of the aggravated Injustice of the Rich, and extreme Misery of the Poor, over whom he plays

The KEY.

IT may be said of Contentment, that if it does not bring Riches, it supplies us with an Equivalent, by banishing the desire of them. If it cannot remove the Disadvantage of Fortune, Obscurity, or Pains of Body, it goes as far as any thing to make us easy under them. This ODE is purely of the moral Strain, and is a strong Satire against the Luxury and Avarice of the *Romans*, their Extravagance in Building and Furniture, and Injustice and Rapaciousness. The Poet, at the same time, under his own Example recommends Temperance, Contentment, and Honesty; and shews that the amiable Qualities of the Mind, tho' accompanied with a small Fortune, procure a Man more Veneration and Respect than all the Advantages of

Truditur dies die,
 Novæque pergunt interire Lunæ :
 Tu secunda marmora
 Locas sub ipsum funus ; & sepulcri
 Immemor, struis domus ;
 Marisque Baiis obstrepentis urges
 Summovere litora,
 Parum locuples continente ripâ.
 Quid, quòd usque proximos
 Revellis agri terminos, & ultra
 Limites clientium
 Salis avarus ? pellitur paternos
 In sinu ferens Deos
 Et uxor & vir, sordidosque natos.
 Nulla certior tamen
 Rapacis Orci sede destinata
 Aula divitem manet
 Herum. quid ultra tendis ? æqua tellus
 Pauperi recluditur,
 Regumque pueris : nec satelles Orci
 Callidum Promethea
 Revexit auro captus. hic superbum
 Tantalum atque Tantali
 Genus coercet : hic levare functum
 Pauperem laboribus,
 Vocatus atque non vocatus audit.

15 Dies traditur die, & novæ lunæ pergunt interire. Tu sub ipsum funus locas marmora secunda : & immemor sepulchri struis domos : & urges summovere litora maris obstrepentis
 20 Baiis quasi parum locuples esses ripa continente. Quid dicam ? quod usque revellis terminos proximos agri vicini, & avarus salis exilis alieni ultra limites clientium ? Pellitur & uxor & vir ferens paternos deos, & sordidos gnatos in sinu. Tamen nulla aula manet divitem herum certior destinata sine rapacis orci. Quid tendis ultra ? Æqua tellus recluditur pauperi & pueris regum : nec Charon satelles orci captus auro revexit callidum Promethea. Hic coercet superbum Tantalum atque genus Tantali : hic vocatus atque non vocatus
 35 audit, dicitur, levare, trahere, pauperem functum laboribus vitæ.

40

A N N O T A T I O N S.

plays the Tyrant to satisfy his insatiable Luxury and Avarice.

¹⁰ Charon, see Ode iii. of this Book.

¹¹ Prometheus, see Book I. Ode xvi.

¹² Tantalus, see Book I. Ode xxviii.

¹³ All his Race. Atreus and Thyestes were his Grandsons ; Agamemnon and Menelaus were the Sons of Atreus, and Ægistus, Son of Thyestes, his great Grandson.

The KEY.

of Birth and Fortune, when stript of real Merit. Tho' Life is so short and uncertain, yet such is the Folly of Mankind, that they form Designs of Splendor and Greatness, as if they were to live for ever to enjoy them. Nay, as Folly frequently terminates in Vice, they add Injustice and Oppression to their extravagant Designs, and not only seek to change the Boundaries of Nature, but over-leap the Limits of Right and Wrong ; yet neither the Splendor of the great, nor Riches of the wealthy, nor Address of the cunning, can bribe Death, or elude the fatal Blow. The same Fate levels them with the Poor in the Dust, and one common Mother receives them into her common Lap.

It is uncertain when this ODE was written.

ODE XIX.

TO BACCHUS.

The Poet sings the Praises of BACCHUS, being filled with his Power.

- O You Posterity ! believe me, I saw *Bacchus*¹ teaching Songs on the remote Rocks, the Nymphs learning, and the Ears of the goat-footed Satyrs prick'd up to listen to him. *Evæ*² !
- 5 To the Praise of *Bacchus*. My Mind quakes with sudden dread, and my Heart, full of the God, beats with tumultuous Joy. Spare, Father *Bacchus* ! spare, you who are so dreadful with your venerable Rod³.
- 10 May it be lawful for me to sing the Songs of the stubborn *Thyades*⁴, the Fountain of Wine⁵, and the flowing Rivers of Milk, and to rehearse the Honey falling from the hollow Trunks of Trees. May I beg leave also to sing the honoured Hair of your happy Confort *Ariadne*⁶, placed among the Stars, and the
- 15 Palace of *Pentheus*⁷ thrown down with a terrible Fall, and the Death of *Lycurgus*⁸ the *Thracian*. You command the Rivers⁹, and the Barbarian Sea, or the Inhabitants who live upon them, and after you are soak'd in Liquor on the remote Mountains, you tie
- 20 the Hair of the *Thracian Bistonides*¹⁰ with Knots of Serpents¹¹, without any harm to them. When the impious Band of Giants scaled the Heavens, your Father's Kingdom, you beat back the Giant *Rhoetus*¹² under the dreadful Appearance of a Lion¹³.
- 25 Although you was said to be fitter for the Choirs of Nymphs, for Mirth and Play, than for War ; yet you shewed you were equally formed for Peace or War. *Cerberus*¹⁴ saw you without offering

A N N O T A T I O N S.

¹ *Bacchus*, the Son of *Jupiter* by *Semelæ*. He was taken out of his Mother, and sewed into *Jupiter's* Thigh till ripe for Birth. He was the God of Wine.

² *Evæ*, was a Word used by the Priests of *Bacchus*, when they celebrated his Mysteries, being taken from his Name *Evius*, which was given by *Jupiter* in that War which the Giants waged against Heaven. It was an Acclamation of *Jupiter* to him, *Εὐ εἶς. Εὐε φίλ!* Courage my Son.

³ *Rod*. It was called the *Thyrus*, and was wrapped about with Vine-Leaves, being carried in Procession by the Priests of the God.

⁴ *Thyades*, the mad Priestesses of *Bacchus*, so named from *Thyas*, one of those frantick Females.

⁵ *Fountain of Wine*. One of the Priests of *Bacchus* was said to have struck the Rock with his *Thyrus*, so as to make it flow with Springs of Water, and another the Earth; whence issued Streams of Wine.

⁶ *Ariadne*, Daughter to *Minos* King of *Crete*, who, for the Love she had to *Theseus*, gave him a Clue to guide him through the Mazes of the *Labyrinth*. She accompanied him as far as the Island *Naxos*, or *Dionysia*, where *Theseus* most ungratefully left her : But *Bacchus* pitying her, took her into Heaven, made her his Wife, and presented her with a *Diadem*, sparkling with seven Stars, called *Gnosia Corona*.

⁷ *Pentheus*, a King of *Thebes*, who, for slighting the Rites of *Bacchus*, was torn in Pieces.

O D E XIX.

In BACCHUM.

Poeta canit BACCHI laudes, ejus numine plenus.

ORDO.

BACCHUM in remotis carmina rupibus

Vidi docentem (credite, posteri)

Nymphasque discentes, & aures

Capripedum Satyrorum acutas.

Evæ! recenti mens trepidat metu,

Plenoque Bacchi pectore turbidum

Latatur. evæ! parce, Liber,

Parce, gravi metuende thyrsos.

Fas pervicaces est mihi Thyadas,

Vinique fontem, lactis & uberes

Cantare rivos, atque truncis

Lapsa cavis iterare mella:

Fas & beatæ conjugis additum

Stellis honorem, testaque Penthei

Disjecta non leni ruinâ,

Thracis & exitium Lycurgi.

Tu flectis amnes, tu mare barbarum:

Tu separatis uvidus in jugis

Nodo coerces viperino

Bistonidum sine fraude crines.

Tu, cum parentis regna per arduum

Cohors gigantum scanderet impia,

Rhætum retorsisti leonis

Unguibus, horribilique malâ:

Quanquam choreis aptior & jocis

Ludoque dictus, non sat idoneus

Pugnæ ferebaris sed idem

Pacis eras mediisque belli.

idem eras medius pacis

Credite mihi, & posteri,
vidi Bacchum decen-
tem carmina in remotis ru-
pibus, & Nymphas discen-
tes, & aures acutas saty-
rorum capripedum. Evæ!
mens trepidat recenti me-
tu, & pectore pleno Bac-
chi latatur turbidum. E-
væ! parce Liber, parce, &
metuende gravi thyrsos. Est
fas mihi cantare Thyadas
pervicaces, & fontem vi-
ni, & uberes rivos lactis:
atque iterare mella lapsa
cavis truncis. Et fas sit
mihi cantare bonorem, cri-
nem, beatæ conjugis addi-
tum stellis, & testâ Pen-
thæi disjecta non leni rui-
nâ, & exitium Lycurgi
Thracis. Tu flectis amnes,
tu flectis mare barbarum:
tu postquam uvidus es in
jugis separatis, coerces no-
do viperino crines Bistoni-
dum sine fraude. Cum co-
horts impia gigantum scan-
deret per arduum æra ad
regna parentis tui Jovis,
tu tectus pelle leonis, re-
torsisti Rhætum gigantem
unguibus leoninis & malâ
horribili. Quanquam di-
ctus esses aptior choreis &
jocis & ludo, non ferebaris
sat idoneus pugnæ. Sed tu
& belli. Cerberus, atterens

ANNOTATIONS.

Pieces by his own Mother, Sisters, and Aunt.

⁸ *Lycurgus*, a King of *Thrace*, who finding his People too much addicted to Wine, ordered all the Vines of the Country to be rooted up. *Justin*, Book 3. Therefore *Bacchus* made him mad; so that he cut off his own Legs. There was another of the same Name, the famous *Spartan* Law-giver.

⁹ *Rivers*, the *Indus* and *Ganges*, Rivers in *Asia*, to which *Bacchus* was said to have extended his Conquests.

¹⁰ *Bistonides*, Worshipers of *Bacchus*, so called from *Bistonia*, a maritime City of *Thrace*.

¹¹ *Serpents*, with which the Priests and Worshipers of *Bacchus* were crowned, when they celebrated the *Bacchanalia*.

¹² *Rhæus*, the Name of a Giant whom *Bacchus* slew.

¹³ *Lion*. The Antients tell us, that in this War *Bacchus* transformed himself into the Shape of a Lion.

¹⁴ *Cerberus*, see Ode xiii. of this Book.

offering to hurt you, adorned with your golden Horn, and gently wagging his Tail upon you, touched your Feet and Legs with his three-tongued Mouth, as you returned from Hell.

The KEY.

IT was a received Opinion among the Antients, that all the Qualities and Gifts they were possessed of, were owing to the Gods. Thus Wisdom was the Gift of *Apollo*, Eloquence of *Mercurius*, Courage of *Mars* and *Bacchus*. They were likewise wont to express certain Powers in Nature by particular Gods; especially in the Poetic Style, all the Powers of Nature were personated and deified. Thus the Power of Vegetation, or its Product Corn, was the Goddess *Ceres*, and that of Wine was called *Bacchus*. Therefore the Poet, when he himself was probably inspired by a liberal Dose, ascribes such marvellous Achievements to the God; that he tames barbarous Nations, Giants and Monsters; teaches Songs and Harmony

ODE XX.

To MÆCENAS.

HORACE, being turned into a Swan, says he will fly over all the World, and therefore flatters himself with the Immortality of his Poetry.

*M*Æcenas, I being transformed into a Swan¹, shall be carried through the Air on a Wing neither common nor weak; nor will I stay longer on the Earth; but, being above Envy, I will leave the Towns. Tho' descended of poor Parents, I shall not die; I, whom you are pleased to call your dear *Horace*, shall never be imprisoned by the *Stygian Lake*².

Already a rugged Skin covers my Legs, and as to my upper Parts, I am transformed into a Milk-white Fowl; and the light Feathers shoot up on my Fingers and Shoulders.

Swifter than *Icarus*³, the Son of *Dædalus*, I will visit the Shores

ANNOTATIONS.

¹ *Swan*. The Poets were commonly compared to Swans, because of their lofty Flights, and there was thought to be something divine in that Creature; besides, they were Birds sacred to *Apollo*, under whose Influence and Protection they were said to be.

² *Stygian*

Te vidit infons Cerberus aureo
Cornu decorum, leniter atterens
Caudam ; & recedentis trilingui
Ore pedes tetigitque crura.

30 | leniter caudam infons vi-
dit te decorum cornu au-
reo copiae, & tetigit pedes
& crura tui recedentis ex
inferis ore trilingui.

The KEY.

mony to the *Nymphs* ; and forms Men either for the Exploits of War, or milder Arts of Peace, Dances, Mirth, Jollity, &c. But as it is usual for the Poet to mix History with the Inspirations of the *Muse*, so he gives a lofty Description of the traditionary Achievements that the God was famous for, that is, those Conquerors who bore this Name. The Moral it contains, is, that Wine has a powerful Effect both in enlivening the Fancy and Genius, and soothing, or raising and inflaming the Passions.

'Tis uncertain when this ODE was composed, tho' it was probably designed for the Feasts of *Bacchus*.

ODE XX.

Ad MÆCENATEM.

HORATIUS *versus in cygnum pervolabit per universum orbem, unde promittit sibi immortalitatem suæ poëseos.*

O R D O.

NON usitatâ nec tenui ferar
Pennâ biformis per liquidum æthera
Vates ; neque in terris morabor
Longiùs ; invidiâque major
Urbes relinquam. non ego, pauperum
Sanguis parentum, non ego, quem vocas
Dilecte, Mæcenas, obibo,
Nec Stygiâ cohibebor undâ.
Jam jam residunt cruribus asperæ
Pelles ; & album mutor in alitem
Supernè ; nascunturque leves
Per digitos humerosque plumæ.
Jam, Dædaleo ocior Icaro,

5 | E Go vates biformis, cyg-
nus & homo, non fe-
rar penna usitata aut te-
nui per liquidum æthera :
neque morabor longiùs in
10 | terris, & major invidia re-
linquam urbes. Ego sanguis
parentum pauperum, ego
quem vocas dilecte, ô Mæ-
cenas, non obibo mortem
nec cohibebor unda Stygia.
Jam jam pelles asperæ re-
sidunt cruribus, & mutor
superna parte in album ali-
tem : & nascuntur leves
plumæ per digitos & hume-
ros. Jam ocior Dædaleo

A N N O T A T I O N S.

² Stygian Lake, see Ode xix. of this Book, and Book I. Ode xxxiv.

³ Icarus, see Book I. Ode i. and Ode xxi.

Shores of the founding *Bosphorus*, and the *Syrtes*, *Quick sands*⁴, of
 15 *Getulia*, and the Northern Countries⁵.

The People of *Colchis*⁶, and the *Dacians*⁷, who can dissemble
 their Fear of the *Marsian*⁸ Army, and the remotest *Geloni*⁹ shall
 know me. The skilful *Spaniard*¹⁰, and he who drinks of, or
 20 inhabits the *Rhosne*¹¹, the *French*, will learn my Poems. Mourn-
 ful Elegies, indecent Grief, and Complaints, be gone from my
 Funeral. Forbear your Cries, and pay no superfluous Honours to
 my empty Tomb.

ANNOTATIONS.

⁴ *Quick sands* of *Getulia*, see *Book I. Ode*
 xxii.

⁵ Northern Countries, or *Hyperborean* Fields,
 which were supposed to be Mountains under
 the Pole.

⁶ Of *Colchis*, a Country of *Asia*, near
Pontus on the East-side of the *Euxine-Sea*.

⁷ *Dacians*, see *Book I. Ode xxxv*.

⁸ *Marsian*, see *Book I. Ode i. xiii*.

⁹ *Geloni*, a People of *Scythia*, otherwise
 called *Getæ*. They used to paint themselves,
 to become more terrible to their Enemies;
 whence *Virgil* calls them *pietos Geloni*,
Georg. II. 115. They are thought to be now
 the *Lithuanians*.

¹⁰ *Skilful*

The KEY.

LOVE of Praise is one of the strongest Passions planted in Man-
 kind, and Poets must be allowed a larger Share of it, as their
 Works are intended to last for ever. If withal we consider them
 in the Character of Prophets singing of Futurity, they must be per-
 mitted to speak of themselves with an Air of greater Confidence and
 Assurance than the Generality of Writers. If the Event correspond
 with their Predictions, we must acknowledge that their Vanity is so
 much the more justifiable. Their high prophetick Character in-
 titles them to go out of the common Road, and what in others would
 pass for Arrogance and Self-conceit, is in them a noble Confidence
 in their own Abilities, or Sense of a Talent that will bear them out
 in

Vifam gementis littora Bosphori,
 Syrtesque Gætulas, canorus
 Ales, Hyperboreosque campos.
 Me Colchus, &, qui diffimulat metum
 Marfæ cohortis, Dacus, & ultimi
 Noſcent Geloni: me peritus
 Diſcet Iber, Rhodanique potor.
 Abſint inani funere næniæ,
 Luſtusque turpes, & querimonix:
 Compeſce clamorem, ac ſepulchri
 Mitte ſupervacuos honores.

15 Icaro viſam littora gementis
 Bosphori, & canorus ales
 viſam Syrtes Gætulas, &
 Hyperboreos campos: Col-
 chus & Dacus, qui diffimu-
 lat metum Marfæ cohortis,
 & ultimi Geloni noſcent me.
 20 Peritus Iber & potor Rho-
 dani diſcet me. Abſint næ-
 niæ & luſtus turpes, &
 querimonix inani funere;
 compeſce clamorem, ac mitte
 ſupervacuos honores ſepul-
 chri.

ANNOTATIONS.

¹⁰ *Skilful Spaniard*, called ſo, according
 to *Lambinus*, becauſe of their long Wars and
 continual Navigation.

¹¹ *Rhofne*, a River that is very rapid, a-

riſing from the *Alps*, not far from the Sources
 of the *Rhine* and *Danube*, and running by
Geneva weſtward into *France*.

The KEY.

in their higheſt Pretenſions. *Horace* does therefore act in Character,
 when he ſpeaks of himſelf and the Immortality of his Works with
 ſuch Assurance. The Event has accompliſhed his Prediction; he
 has reached the moſt diſtant Parts of the Earth, and Time has not
 been able to ſully or diminifh his Glory. Wherever he ſtretches his
 immortal Wings, he commands Veneration and Eſteem. He is
 admitted every where as a *Maſter of Life*, he poliſhes the rude and
 barbarous, inſtructs the Youth, entertains the Aged, and is the De-
 light of the wiſe and polite in every Age and Nation.

'Tis not known when this ODE was written, tho' it muſt have
 been compoſed after the Victories of *Augustus* in *Spain* and *Arme-*
nia.

The ODES of

Q. HORATIUS FLACCUS,

BOOK THE THIRD.

ODE I.

To ASINIUS POLLIO.

The Happiness of Life does not consist in Riches or Honours, but in Tranquillity of Mind.

I Hate the profane Vulgar, and drive them away. Be silent and attend¹. I the Priest of the Muses² sing to Boys and Girls³ sacred Poems, such as they never heard before.

5 Dread Sovereigns govern their own People, but the Empire of Jupiter, famed for his Triumph over the Giants, and who moves every thing by his almighty Nod, is over Kings themselves. Suppose that one Man plants his Trees at greater Distances, and
10 in an ampler Field than another: Be it, that some descend into the *Campus Martius*⁴ nobler Candidates than others, that some seek to distinguish themselves by their Merit and Character; others by a more numerous Train of Clients; yet the Necessity of dying
15 does, by an impartial Law, draw by Lot both high and low. The capacious Urn shakes every Name alike. *Sicilian* Dishes⁵ could afford no agreeable Relish to the Man over whose impious Head was hung a drawn Sword⁶; the singing of Birds, or
20 Sound of the Harp, could not restore sound Sleep to him.

Sweet Sleep does not despise the Cottages of Countrymen, nor the

A N N O T A T I O N S.

¹ *Be silent and attend.* *Favete linguis.* This was a Phrase used by the Criers at the publick Sacrifices, to engage the Silence and Attention of the People.

² *Priest of the Muses.* The Muses had Temples and Altars, and Sacrifices were offered up to them. But *Horace* uses it here in a metaphorical Sense, by which he would intimate that he was a Favourite of the Muses.

³ *To Boys and Girls,* because they used to sing the *Carmen Seculare*.

⁴ *Campus Martius,* into which the Candidates for any Magistracy used to go.

⁵ *Sicilian Dishes;* that is to say, rich and exquisite Entertainments, because of the Luxury of the Tables in *Sicily*; so that a Table of *Syracuse* passed for a good Table, or fine Cheer.

⁶ A

⁶ A drawn that *Horace* *Dionysius* the Head of *Dam* Sward, suspen

Q. HORATII FLACCI

O D A R U M

LIBER TERTIUS.

O D E I.

Ad ASINIUM POLLIONEM.

Vita beata efficitur non opibus aut honoribus, sed tranquillitate animi.

ODI profanum vulgus, & arceo.
 Favete linguis: carmina non priùs
 Audita Musarum sacerdos,
 Virginibus puerisque canto.
 Regum timendorum in proprios greges,
 Reges in ipsos imperium est Jovis,
 Clari giganteo triumpho,
 Cuncta supercilio moventis.
 Est ut viro vir latiùs ordinet
 Arbuta fulcis; hic generosior
 Descendat in campum petitor;
 Moribus hic, meliorque famâ
 Contendat; illi turba clientium
 Sit major. æquâ lege necessitas
 Sortitur insignes & imos:
 Omne capax movet urna nomen.
 Districtus ensis cui super impiâ
 Cervice pendet, non Siculæ dapes
 Dulcem elaborabunt saporem;
 Non avium citharæque cantus
 Somnum reducent. somnus agrestium
 Lenis virorum non humiles domos

O R D O

ODi vulgus profanum,
 & protul arceo. Fa-
 vete linguis: ego sacerdos
 Musarum canto carmina
 non priùs audita à virgini-
 bus & pueris. Imperium in
 5 regum timendorum est in
 proprios greges, imperium
 Jovis est in reges ipsos, Jo-
 vis clari triumpho gigan-
 teo, & moventis cuncta su-
 percilio. Est ut vir ordi-
 10 net arbuta latius alio viro
 scrobibus: est ut hic descen-
 dat in campum Martium
 generosior petitor; hic con-
 tendat melior moribus &
 famâ; sit illi major turba
 15 clientium; tamen necessitas
 sortitur insignes & imos æ-
 quâ lege. Capax urna mo-
 vet omne nomen. Cui ensis
 districtus pendet super im-
 piâ cervice, Siculæ dapes
 non elaborabunt dulcem sa-
 20 porem, cantus avium & ci-
 tharæ non raducent somnum.
 Somnus lenis agrestium vi-
 rorum non fastidit humiles

A N N O T A T I O N S.

⁶ A drawn Sword. Mr. Dacier thinks was sitting at an exquisite Entertainment he
 that Horace here alludes to the Story of; had prepared for him, which spoiled all the
 Dionysius the Tyrant, who hung over the Pleasure of the Feast. See Cicer. Tuscul.
 Head of Democles the Philosopher a drawn B. 4.
 Sword, suspended by a single Hair, while he

7 Tempe,

the shady Bank, nor the Vales of *Tempe*⁷ that are fanned by refreshing Zephyrs.

- 25 He who desires just what is *enough*, is not disturbed by the tumultuous Ocean, nor by the violent Influence of setting *Arcturus*⁸, or of the rising Goat⁹. Neither the Vines blasted by Hail, nor the Farm that has deceived his Expectation, the Trees
30 sometimes accusing the excessive Rains, at other times blaming the Dog-stars that dry up the Earth, or else the Rigours of the Winter; *none of these can ruffle the Calm of his Soul*.

- The Fish find the Seas contracted by the *Piles of Stone*¹⁰ cast
35 into the Deep. Hither the Undertaker, with his Servants, and the Lord of the Manor, wearied with living upon the Land, let down Mortar and Stone for *building new Abodes*. But Fear, and the Checks of a guilty Mind accompany them wherever they go:
40 nor does carking Care depart from the Galley he goes on board, and when he mounts on Horse-back, it gets behind him.

- If then neither Pillars of *Phrygian*¹¹ Marble, nor Purple Robes brighter than the Sun, nor *Falernian*¹² Wine, nor the finest *Achemenian*¹³ Ointment of *Persia*¹⁴, can sooth an anxious Mind,
45 why should I build a Court after the new Taste with Piazza's, that may create Envy? Why should I exchange my *Sabine*¹⁵ Villa for Riches attended with endless Fatigue?

ANNOTATIONS.

⁷ *Tempe*, see Book I. Ode vii.

⁸ Setting *Arcturus*, a Constellation of fourteen Stars, which follow the *Ursus Major*, whence it has its Name. It is thought both at rising and setting to cause Tempests. The Antients have observed its rising to be in the middle of *Septembér*, and its setting in the Beginning of *Octobér*.

⁹ Goat. *Hædi*; it should be *Hædorum*; for there are two Stars so called on the left hand of the Wain. They rise towards the

End of *September*, and cause Tempests and Rain; and therefore *Virgil* calls them *phœviales*, rainy, *Æneid* ix. v. 668.

¹⁰ *Piles of Stone*. The Roman Taste in building, and Luxury of every kind was grown so extravagant, that they could not be satisfied, unless they turned Sea into dry Land, and brought Sea upon the Land. Therefore *Horace* satirizes this Taste in a very beautiful manner, by supposing the

Fishes

THE KEY.

IN this beautiful and comprehensive ODE *Horace* shews the false Notions that Mankind form of Happiness; and that it lies in the Temper and Disposition of the Mind, and not in external Circumstances. The most exalted Station in Life, the most affluent Fortune cannot procure it; when the Mind feels any Check from within, or is under the power of any irregular Passion. The meanest Circumstances of Life do not exclude it, when the right Temper to taste it is not wanting. Survey every Rank and Situation of Life, and you will be convinced it is so. Kings seem quite independent of all those

Events

Fastidit, umbrosamque ripam,
 Non Zephyris agitata Tempe.
 Desiderantem quod satis est, neque
 Tumultuosum sollicitat mare,
 Nec sævus Arcturi cadentis
 Impetus, aut orientis Hædi:
 Non verberatæ grandine vineæ,
 Fundusque mendax; arbore nunc aquas
 Culpante, nunc torrentia agros
 Sidera, nunc hiemes iniquas.
 Contracta pisces æquora sentiunt,
 Jactis in altum molibus: huc frequens
 Cæmenta demittit redemptor
 Cum famulis, dominusque terræ
 Fastidiosus: sed timor & minæ
 Scandunt eodem quò dominus: neque
 Decedit æratâ triremi, &
 Post equitem sedet atra cura.
 Quòd si dolentem nec Phrygius lapis,
 Nec purpurarum fidere clarior
 Delenit * usus, nec Falerna
 Vitis, Achæmeniumque costum;
 Cur invidendis postibus, & novo
 Sublime ritu moliar atrium?
 Cur valle permutem Sabinâ
 Divitias operosiores?

25 domos & umbrosam ripam;
 nec Tempe agitata Zephy-
 ris. Neque tumultuosum
 mare sollicitat virum de-
 siderantem quod satis est,
 nec sævus impetus Arcturi
 cadentis, aut orientis Hædi.
 Vineæ verberatæ grandine,
 & fundus mendax; arbore
 30 nunc culpante aquas; nunc
 sidera torrentia agros, nunc
 hiemes iniquas non soli-
 citant talem virum. Pisces
 sentiunt æquora contracta
 jactis molibus in altum.
 Redemptor frequens cum
 35 famulis & dominus fasti-
 diosus terræ demittit cæ-
 menta huc. Sed timor &
 minæ scandunt eodem quo
 dominus, neque atra cura
 decedit ex æratâ triremi,
 & sedet post dominum. Quod
 40 si nec lapis Phrygius, nec
 usus purpurarum clarior fi-
 dere delenit dolentem domi-
 num, nec Falerna vitis &
 Achæmenium costum: cur
 45 moliar sublime atrium in-
 videndis postibus & novo ri-
 tu? cur permutem divitias
 operosiores valle Sabinâ?

* delinit, Bentl.

ANNOTATIONS.

Fishes themselves sensible of the Diminution
 of the Sea.

¹¹ Phrygian, see Book I. Ode xviii.

¹² Falernian, see Book I. Ode xx.

¹³ Achæmenian, Achæmenia, a fine Spot

in Persia, very much commended by the
 Antients.

¹⁴ Persia, see Book I. Ode xxi.

¹⁵ Sabine, see Book I. Ode xx.

THE KEY.

Events that disturb and annoy their Fellow-mortals, and to be of a
 superior Species, yet they are under the Government of Heaven, and
 subject to the same Fate and Train of Accidents with others. Some
 value themselves on their large Possessions, others on their Birth, one
 on his Talents and Character, another on his Dependents; yet all are
 equally subject to Death. Any one Passion that has got the Ascendant
 in the Mind, be it Fear, or Desire, or a Sense of Guilt, will embitter
 the whole of Life. Neither Wine, nor Musick, nor the richest Enter-
 tainments can give such a Man Ease. But a Man, whose Mind is
 rightly

The KEY.

rightly balanced, may sleep as sweetly, and enjoy himself as agreeably, in a little Hamlet or Country Scene, as in the Palaces of the Great. If he has the Command of his Passions, and lives contented with what he has, he will bear Misfortunes with an even Mind, and behold external Accidents, that nearly affect his Interest, with a philosophic Ease. Yet such is the Folly of Mankind, they think that by building stately Palaces, and changing Abodes, they can remove the Difficulties of an anxious Mind. But their Fears and Cares pursue them, go where they will; neither their Robes of State, nor Ointments, nor Wines, can heal the inward Allment. Therefore the Poet concludes, that he is much happier in his neat and simple Villa than he could be in the grandest Apartments, and possessed of the largest

O D E II.

To his FRIENDS.

Boys ought to be accustomed early to Poverty, the Exercises of War, and a laborious Life.

MY Friends, let the robust Youth learn, by the severe Exercises of War, to endure Poverty; and let him, as a Horseman, formidable with his Spear, gall the fierce Partisans¹. Let him live in the open Air, and be always in Dangers. Let the Queen of the fighting King, and mature Virgin behold him² from their own Walls, sigh and say, Alas! let not my Royal Spouse provoke this fierce Lion, whom cruel Anger hurries thro' Blood and Slaughter. It is sweet and glorious to die for one's Country. But Death pursues him who flies, and does not spare the Legs of the tender Youth, nor the Coward who turns his Back.

Genuine Virtue, that cannot suffer an ignominious Repulse, shines with un sullied Honours, and does not take up or lay down the Ensigns of Dignity³ at the pleasure of the capricious Multitude. Virtue, which opens Heaven to those who merit Immortality, strikes out a Way unknown to others, shuns the Company of the Vulgar, and towers above the dirty Earth with

A N N O T A T I O N S.

¹ Partisans, see Book I. Ode xii.

² Beholding him. These Verses are finely imagined, to flatter the young Romans, and to engage them to support the Fatigues of War.

³ Ensigns of Dignity. Secures. The Arms which were set in the Rods that were carried by the Lictors before the Consuls and other Magistrates.

The KEY.

largest Treasures, acquired at the Expence of so much Care and Toil.

This ODE, according to *Rodellius*, was written in the Year of the City 735. *Horace* composed the Poem called *Carmen Seculare* in the Year of the City 736, of his own Age 49, before CHRIST 15. By these Words, *Carmina non prius audita*, Mr. *Dacier* is of Opinion, that this ODE was written after that. We shall suppose it was the first after the *Carmen Seculare*, in the 50th Year of *Horace's* Age, before CHRIST 14: So that from this present Year 1739, it is 1753 Years old.

ODE II.

Ad AMICOS.

*Pueri sunt assuefaciendi à teneris annis paupertati, militiæ,
& laboriosæ vitæ.*

ORDO.

ANGUSTAM, amici, pauperiem pati
Robustus acri militiâ puer
Condiscat; & Parthos feroces
Vexet eques metuendus hastâ;
Vitamque sub dio, & trepidis agat
In rebus: illum ex mœnibus hosticis
Matrona bellantis tyranni
Prospiciens, & adulta virgo,
Suspiret: Eheu, ne rudis agminum
Sponsus laceſſat regius asperum
Tactu leonem; quem cruenta
Per medias rapit ira cædes.
Dulce & decorum est pro patriâ mori:
Mors & fugacem persequitur virum;
Nec parcat imbellis juventæ
Poplitibus, timidoque tergo.
Virtus, repulsæ nescia fordidiæ,
Intaminatis fulget honoribus;
Nec sumit aut ponit secures
Arbitrio popularis auræ.
Virtus, recludens immeritis mori
Cœlum, negatâ tentat iter viâ;
Cœtusque vulgares, & udam
Spernit humum fugiente pennâ.

O Amici, puer robustus
condiscat pati angustam pauperiem acri militiâ, & eques metuendus hastâ vexet Parthos feroces. Et agat vitam sub dio in trepidis rebus. Matrona conjux bellantis tyranni, & adulta virgo prospiciens illum ex hosticis mœnibus suspiret: Eheu! sponsus regius rudis agminum, ne laceſſat leonem asperum tactu; quem ira cruenta rapit per medias cædes. Dulce & decorum est mori pro patriâ. Et mors consequitur fugacem virum: nec parcat poplitibus imbellis juventæ, aut timido tergo. Virtus, nescia fordidiæ repulsæ, fulget intaminatis honoribus; nec sumit aut ponit secures arbitrio popularis auræ. Virtus recludens immeritis mori cœlum, tentat iter negatâ viâ, & spernit cœtus vulgares, & humum udam fugiente pennâ.
E

25 with a rapid Flight. There is also a certain Recompence for faithful Silence⁴. I will take care not to lodge under the same Roof, or sail in the same Ship with him who has divulged the
 30 Mysteries of *Ceres*⁵. For oftentimes *Jupiter*, the Father of the Day⁶, provok'd with the Neglect of his Worship, involves in the same Punishment the innocent with the guilty, and seldom does Justice, tho' she walks with a slow Pace, fail to overtake the wicked Man who endeavours to fly from her.

ANNOTATIONS.

⁴ *Silence*. Secrecy and Silence are here recommended as necessary parts of Religion.

⁵ *Mysteries of Ceres*. Those sacred Rites

called *Eleusinia sacra*, performed by the *Athenians*, to which none were admitted that had been guilty of any notorious Crime; none

The KEY.

IT is observed that the Design of *Horace*, in this elegant ODE, is to recommend Valour, Virtue, and Secrecy; the first for War, the second for Peace, and the third for Religion. *Horace* addresses his Friends, and shews them that, if they would have their Children well educated, they must be early accustomed to Labour, Want, and Exercises of every kind; they must be frequently in Dangers, to ensure them to Fortitude and Presence of Mind. Such an Education will strengthen their Constitution, and enable them to bear Hunger, Thirst, Heat and Cold, and all the Severities of a military Life. This is a noble Foundation for Virtue, and Love of one's Country. To die bravely for it, is truly heroick. He who shuns Death in this honourable Way, will not escape it in an ignominious one. True Virtue will adorn and secure a Man's Character, in spite of Envy and Reproach, nor lose any of its Lustre, tho' it should meet with Opposition and Affronts.

It

ODE III.

A Man endued with Virtue fears nothing. *Juno's* Speech concerning the Overthrow of *Troy*, and the End of that War; and how the *Roman* Empire shall arise from the *Trojans*.

THE Rage of the Citizens commanding unjust Things, the threatening Visage of the pressing Tyrant; the South-Wind, the boisterous Commander of the restless *Adriatick* Sea, and the mighty

Est & fideli tuta silentio
 Merces : vetabo, qui Cereris sacrum
 Vulgarit arcanae, sub iisdem
 Sit trabibus, fragilemque mecum
 Solvat phaselum. sæpe Diespiter
 Neglectus incesto addidit integrum :
 Raro antecedentem scelestum
 Deferuit pede poena claudo.

25 | Est & merces tuta fideli si-
 lentio. Vetabo illum, qui
 vulgarit sacrum arcanae
 Cereris, sit sub iisdem tra-
 bibus, & solvat fragilem
 phaselum mecum. Sæpe
 Diespiter, Jupiter, neglectus
 30 | addidit integrum incesto :
 poena raro deferuit antece-
 dentem scelestum pede claudo.

ANNOTATIONS.

none but the initiated. Ceres was the Daugh-
 ter of Saturn and Ops, and the Goddess of
 Corn and Tillage.

6 Father of the Day. Diespiter, one of
 the Epithets or Titles of Jupiter.

The KEY.

It will qualify a Man for maintaining his Dignity, whether in Power or out of it, and support him with Honour amidst all the Brigues of Faction ; and will at length unfold the Gates of Heaven to him who has deserved Immortality, by treading in an unbeaten Road.

Nor shall Secrecy in Religion lose its Reward ; but if any expose the Mysteries of Religion to common View, that Person will not escape the Vengeance of the Gods. For tho' divine Justice may often delay to punish the Wicked, yet one time or other they will meet with the Punishment of their Crimes.

This ODE was written, according to *Dacier*, in the Year of the City 733, of our Poets Age 46, before CHRIST 18. So that from this present Year 1739, it is 1757 Years old. According to *Rodellius*, it was written in the Year of the City 735.

ODE III.

Vir virtute præditus nihil extimescit. Oratio Junonis de Troja eversa, de bello Trojano finito, deque Romano imperio capturo initium à Trojanis.

JUSTUM, & tenacem propositi virum
 Non civium ardor prava jubentium,
 Non vultus instantis tyranni
 Mente quatit solidâ, neque Auster
 Dux inquieti turbidus Adriæ,
 VOL. I. Q

ORDO.

5 | Ador civium jubenti-
 um prava, vultus
 tyranni instantis, Auster
 dux turbidus inquieti A-
 driæ, & magna manus
 Jovis fulminantis, non qua-
 tit ex mente solidâ vi-
 rum

- 5 mighty Hand of thundring *Jupiter*, can never shake the just Man who is firm to his Purpose, from his steady Resolution. Nay, should the World tumble in Ruins about his Head, he would be fearless amidst the universal Wreck.
- 10 By this means, *Pollux*¹ and wandering *Hercules*², depending on their own Virtue, reached the starry Frame; among whom *Augustus* sitting down, drinks Nectar with a shining Countenance. By this means, Father *Bacchus*, your Tigers, drawing
- 15 your Chariot with their untaught Necks, have carried you to Heaven, deserving of the Honour: By the same means *Romulus*³ fled from *Acheron*⁴ on the Horses of his Father *Mars*, after that *Juno*⁵ had spoken acceptable things to the Gods in Council to this effect: From the time that *Laomedon*⁶ defrauded the Gods of the promised Reward, *Paris*⁷, that fatal and debauched Judge, and *Helen*, a Woman Stranger, turned into
- 20 Dust *Troy*, condemned together with its People and perfidious King by me and the chaste *Minerva*⁸. Now *Paris*, the famous Guest of the Spartan Adulteress *Helen*, does no longer shine in my sight, and the perjured House of *Priamus* does no longer beat back the brave *Grecians* by the Aid of *Hector*. The War that
- 25 has been drawn out so long by our Seditions⁹, is now finished. From henceforth I will lay aside my weighty Anger, and give up to *Mars* my hated Grandson *Romulus*, born of the *Trojan* Priestess¹⁰. I will allow him, *Romulus*, to enter the heavenly
- 30 Abodes, to drink the Juice of Nectar, and to be received into the Rank of the Gods; provided a large Sea rage between *Troy* and *Rome*. Let the exiled *Trojans* reign happy in any other Part of the World; provided the Cattle leap upon the Tombs of
- 40 *Priamus* and *Paris*, and the wild Beasts safely hide their Whelps there. Let the Capitol stand flourishing, and let fierce *Rome* give Laws to the *Medes* that have been conquered. Let formidable

ANNOTATIONS.

¹ *Pollux*, the Son of *Jupiter* and *Leda*, and Twin-brother of *Castor*; or, as others, the Son of *Tyndarus*, whence the Brothers are called *Tyndaridae*. He and his Brother were immortal by turns. He was famous for Boxing, and *Castor* for Horsemanship. They freed the Seas of Pirates, and were therefore worshipped as the Gods of the Sea.

² *Wandering Hercules*. He gives him this Epithet, because he travelled over several Kingdoms of the World, endured many Hardships, quelled Monsters, and left many Monuments of his Bravery.

³ *Romulus*, see B. I. Ode xii.

⁴ *Acheron*, a Lake in Hell.

⁵ *Juno*, see B. II. Ode i.

⁶ *Laomedon*. The Antients relate that *Neptune* and *Apollo* assisted him in building the Walls of *Troy*, but that he defrauded them of the Wages he promised them for so doing. Some will have the Fable to mean, that he borrowed the sacred Treasure from the Temples of these Gods, which he refused afterwards to pay back. He was the Son of *Ilus* King of *Troy*.

⁷ *Paris*, the Son of *Priamus*, who carried off *Helen* the Wife of *Menelaus*, which was the Occasion of the *Trojan* War.

⁸ *Minerva*, the Daughter of *Jupiter*, born without a Mother, the Goddess of Wisdom;

dom; and
her Father
9 Our
wife Part
sons, and

Nec fulminantis magna Jovis manus :

Si fractus illabatur orbis,

Impavidum ferient ruinæ.

Hac arte Pollux, & vagus Hercules

Innixus*, arces attigit igneas :

Quos inter Augustus recumbens

Purpureo bibit † ore nectar.

Hac te merentem, Bacche pater, tuæ

Vexere tigres, indocili jugum

Collo trahentes: hac Quirinus

Martis equis Acheronta fugit ;

Gratum elocutâ consiliantibus

Junone Divis: Ilion, Ilion

Fatalis incestusque iudex,

Et mulier peregrina vertit

In pulverem, ex quo destituit Deos

Mercede pactâ Laomedon, mihi

Castæque damnatum Minervæ,

Cum populo & duce fraudulent.

Jam nec Lacænæ splendet adulteræ

Famofus hospes; nec Priami domus

Perjura pugnaces Achivos

Hectoreis opibus refringit :

Nostrique ductum seditionibus

Bellum refedit, protinus & graves

Iræ, & invifum nepotem,

Troica ‡ quem peperit sacerdos,

Marti redonabo. illum ego lucidas

Inire fedes, ducere nectaris

Succos, & ascribi quietis

Ordinibus patiar Deorum.

Dum longus inter sæviat Ilion

Romamque pontus ; qua libet exsules

In parte régnanto beati :

Dum Priami Paridisque busto

Insultet armentum, & catulos feræ

Celent inultæ ; stet Capitolium

Fulgens, triumphatîsque possit

Roma ferox dare jura Medis.

rum justum & tenacem sui
propositi. Et si fractus
orbis illabatur, ruinæ fe-
rient impavidum. Pollux
& vagus Hercules innix-
us hac arte, attigit arcés
igneas; inter quos Augu-
stus recumbens bibit nectar
purpureo ore. Hac arte
Bacche pater, tuæ tigres,
trahentes jugum indocili
collo vexere te merentem
cælum: hac arte Quiri-
nus fugit Acheronta equis
Martis patris. Junone e-
locutâ gratum Divis con-
siliantibus in hunc mo-
dum: Ex quo Laomedon
destituit Deos mercede pa-
ctâ Paris, iudex fatalis &
incestus, & Helena mulier
peregrina vertit in pulve-
rem Ilion, Ilion damna-
tam mihi & castæ Miner-
væ, cum populo & ejus
duce fraudulent. Jam
Paris hospes famofus He-
lenæ Lacænæ adulteræ
non splendet, & domus per-
jura Priami non refringit
Achivos pugnaces Hecto-
reis opibus, & bellum du-
ctum nostris seditionibus
jam refedit. Protinus re-
donabo Marti graves iras
meas, & nepotem invifum
mihi, quem sacerdos Troica
perperit. Ego patiar illum
inire lucidas sedes, ducere
succos nectaris, & ascribi
quietis ordinibus Deorum
dum longus pontus sæviat
inter Ilion & Romam, Tro-
jani exsules régnanto bea-
ti in qualibet parte: dum
armentum insultet busto
Priami & Paridis, & fe-
ræ celent catulos inultæ;
stet capitolium fulgens, &
Roma ferox possit dare ju-
ra Medis triumphans.

* Enifus, Benth. † bibet, Dacier. ‡ Troia, Benth.

ANNOTATIONS.

dom; and therefore said to have sprung from
her Father's Head.

⁹ Our Seditions. For the Gods were like-
wise Parties in the War. Apollo, Mars, La-
tona, and Venus, were on the Trojan Side;

Neptune, Minerva, Juno, Mercury, and
Vulcan, favoured the Grecians.

¹⁰ Priestess, Ilia, or Rhea, the Daugh-
ter of Numitor, and Priestess of Vesta, de-
scended

able *Rome* stretch its Fame to the utmost Borders of the Earth,
 45 where the *Mediterranean* Sea separates *Europe* from *Africa*, where
 the swelling *Nile* waters the Fields. *Rome*, I say, that is able to
 despise¹¹ the Gold not yet found, and therefore better placed
 50 while hid in the Bowels of the Earth, rather than by plundering
 what is sacred with a rapacious Hand, to apply to human Pur-
 poses.

Whatsoever Boundary of the World shall resist victorious
Rome, let her reach this with her Arms, rejoicing to visit those
 55 Climates where the Sun scorches, and where the Clouds and
 Rains overflow. But I pronounce these Laws of Fate to the
 warlike *Romans*, upon this Condition, That from an Excess of
 Piety, and trusting too much to their Prosperity, they shall not
 60 propose to repair the Ruins of *Troy*, the Abode of their Ance-
 stors. *Troy*, if it shall rise again, with an ill Omen, shall be level-
 led again with a fatal Blow; I, who am the Wife and Sister of
Jupiter, leading my victorious Troops. If the Brazen Wall
 65 should rise thrice under the Conduct of *Apollo*¹², it shall thrice
 be pulled down by the *Grecians*. Thrice shall the Captive Wives
 bewail their Husbands and Sons. But, my *Muse*, whither so
 fast? Such noble Subjects do not suit the merry Harp. For-
 bear wantonly to relate the Discourses of the Gods, and to de-
 base lofty Subjects with low Measures.

ANNOTATIONS.

scended of the *Trojans*, and therefore called
 a *Trojan* Priestess.

¹¹ *Able to despise*. He here commends the
 Virtue of the antient *Romans*, who preferred
 honourable Poverty to the greatest Riches,
 if purchased with Dishonour.

¹² *Of Apollo*; because he favoured the
Trojans; therefore *Juno* says, that even
 tho' *Troy* should be rebuilt under so great a
 Patronage, it shall not stand safe.

The KEY.

THE Design of this elegant ODE, according to *M. le Fevre*, who
 pretends to reveal to us a very important Secret, is to pre-
 vent *Augustus* from executing a Design of his Uncle *Julius*, who, it
 was said, intended to have translated the Seat of the Empire from
Rome to *Alexandria* or *Troy*; from which the Poet apprehending
 very dismal Consequences might arise to the prejudice of the *Roman*
 Empire, he took this covered and ingenious manner of insinuating
 the Danger of such a Project to *Augustus*, whom it would not have
 been so safe to advise in a more open way. If this was the Poet's
 Aim, as is not unlikely, he goes about it with a Masterly Address.
 He begins with drawing a beautiful Character of a just Man, who is
 endured

Horrenda latè nomen in ultimas
 Extendat oras; quàm medius liquor
 Secernit Europen ab Afro,
 Quàm tumidus rigat arva Nilus;
 Aurum irrepertum, & sic meliùs situm
 Cùm terra celat, spernere fortior,
 Quàm cogere humanos in usus,
 Omne sacrum rapiente dextrâ.
 Quicumque mundo terminus obstitit,
 Hunc tangat armis, viscere gestiens
 Quàm parte debacchentur ignes,
 Quàm nebulæ pluviique rores.
 Sed bellicosus fata Quiritibus
 Hac lege dico, ne nimium pii,
 Rebusque fidentes, avitæ
 Testa velint reparare Trojæ.
 Trojæ renascens alite lugubri
 Fortuna tristi clade iterabitur,
 Ducente victrices catervas
 Coniuge me Jovis & sorore.
 Ter si resurgat murus aeneus,
 Auctore * Phœbo; ter pereat meis
 Excisus Argivis: ter uxor
 Capta virum puerosque ploret.
 Non hæc jocosæ conveniunt lyræ:
 Quò Musa tendis? desine pervicax
 Referre sermones Deorum, &
 Magna modis tenuare parvis.

* Ductore, Muret, & Crug.

45 Horrenda Roma extendat
 nomen latè in ultimas oras,
 quàm medius liquor secernit
 Europen ab Afro; quàm tu-
 midus Nilus rigat arva,
 Roma inquam, fortior
 50 spernere aurum irrepertum,
 & sic meliùs situm dum
 terra celat, quàm cogere in
 usus humanos omne sacrum
 rapiente dextra. Quicum-
 que mundi terminus obstitit
 illi, tangat hunc armis, ge-
 stiens viscere quàm parte de-
 55 bacchentur ignes, quàm ne-
 bulæ & rores pluviæ. Sed
 dico fata bellicosus Quiri-
 tibus hac lege: ne nimium
 pii & rebus suis fidentes
 velint reparare testa avitæ
 60 Trojæ. Fortuna Trojæ re-
 nascens iterabitur lugubri
 alite, me Jovis coniuge &
 sorore ducente catervas vi-
 ctrices ad bellum. Si murus
 aeneus ter resurgat anc-
 tore Phœbo, ter pereat ex-
 65 cisus meis Argivis. Uxor
 captiva ter ploret virum &
 pueros. Hæc non conveni-
 unt jocosæ lyræ. Musa, quò
 tendis? Pervicax desine
 referre sermones Deorum,
 70 & tenuare magna parvis
 modis.

THE KEY.

endued with such Resolution and Constancy, that no Temptations or Fears from abroad can shake the inflexible Honesty and steady Purpose of his Soul. Then he shews, that by these noble Virtues, Justice and Constancy, Men have been admitted into the Rank of immortal Gods. He withal insinuates a very beautiful Encomium of *Augustus*, by supposing him, in the *prophetick Strain*, already placed among the Gods, and partaking of their divine Repasts. Then, with great Art, the Poet employs the Machinery of a *God-dess*, to divert *Augustus* from the supposed Design, abruptly introducing *Juno* declaring, in a Council of the Gods, her full Resolution that *Troy* shall never be rebuilt, let who will attempt it; and her entire Acquiescence in the Success of the *Romans*, provided they shall

THE KEY.

shall never offer to rebuild the hated Place. He, at the same time, intermixes some fine Encomiums of the *Romans* for their Bravery and Renown in War, and their Disinterestedness, Probity and Contempt of Money. Then he breaks off in an abrupt manner, with an Appearance of Modesty, as if such sublime Themes were not suited to the Meanness of his Verse, still the more artfully to conceal his Design.

ODE IV.

TO CALLIOPE.

HORACE tells that he was rescued from many Dangers by the Assistance of the *MUSES*; and shews the Unhappiness of those who have done any thing against the Gods.

O Queen *Calliope*¹, descend from Heaven, and pray sing me some noble Song, either on the Pipe, or, if you choose rather with a shrill Voice, or on the Fiddle, or with the Harp of *Apollo*². Don't you hear, my Friends? or is it only an amiable Madness that deceives me? Surely I hear her, and seem to wander thro' holy Groves, where the Waters murmur, and gentle Breezes blow.

One day, I remember, when I was wearied with play, and
 10 oppressed with Sleep on the *Vultur*, a Mountain in *Apulia*, beyond the Boundaries of my native Country, the wild Pigeons, of whom the Poets talk, covered me with green Leaves. It was no small Wonder to those who inhabit the Town of lofty *Acherontia*³, and the Woods of *Bantia*⁴, and the fertile Valley of *Ferentum*⁵, to see me sleeping safe amidst black Vipers and Bears, to see me, a fearless Infant, under the Protection of the
 20 Gods, covered with sacred Laurel, and Myrtle, brought together by the Doves.

Ye *Muses*, I who am one of your Votaries, whether I ascend the lofty *Sabine* Country, or whether cold *Praneste* delights me,

ANNOTATIONS.

¹ *Calliope*; she was chief of the *Muses*, either on the account of the Excellence of her Voice and Musick, or because she preceded the rest. The *Muses* were the Daughters of *Jupiter* and *Mnemosyne*, the feigned Presidents of Musick, Poetry, and the Liberal Sciences.

² *Apollo*, see B. I. Ode vii.

³ *Acherontia*, a small City of *Apulia*, situated on a Hill, called by the Poet *Nidus*, a Nest, because of its high Situation.

⁴ *Bantia*, a Town in *Apulia*, not far from *Venosa*, the Vestiges of which still remain at the Place of *St. Mary of Vanna*.

⁵ *Ferentum*,

The KEY.

Rodellius places the Date of this ODE in the Year 735 ; Mr. *Dacier* thinks that *Augustus* could have no Thoughts of translating the Seat of the Empire from *Rome* to *Troy* till after the Defeat of *Marc Antony*, and the shutting up of the Temple of *Janus*, which was in the Year of the City 726, or 727 ; of *Horace's* Age 39, or 40 ; before CHRIST 25, or 24 : So that from this present Year 1739, it is 1764, or 1763 Years old.

ODE IV.

Ad CALLIOPE N.

POETA dicit se fuisse ereptum a multis periculis epe MUsARUM, & omnibus malè cessisse qui voluerunt moliri aliquid adversum DEOS.

DESCENDE cœlo, & dic age tibiâ,
Regina longum Calliope melos ;

Seu voce nunc mavis acutâ,

Seu fidibus, citharâve Phœbi.

Auditis ? an me ludit amabilis

Infania ? audire, & videor pios

Errare per lucos, amœnæ

Quos & aquæ subeunt, & auræ.

Me fabulosæ Vulture in Appulo,

Altricis extra limen Apuliæ,

Ludo fatigatumque somno,

Fronde novâ puerum palumbes

Texere : mirum quod foret omnibus,

Quicumque celsæ nidum Acheronticæ,

Saltusque Bantinos, & arvum

Pingue tenent humilis Ferenti ;

Ut tuto ab atris corpore viperis

Dormirem & urfis ; ut premerer sacrâ

Lauroque, collataque myrto,

Non sine Dis animosus infans.

Vester, Camenæ, vester in arduos

Tollor Sabinos ; seu mihi frigidum

ORDO.

O Regina Calliope, descende à cœlo, & dic, nunc age, longum melos, seu tibiâ, seu mavis, voce acutâ, seu fidibus, seu citharâ Phœbi. Auditis, ô sodales ? An amabilis infania ludit me ? mihi videor audire ipsam, & errare per lucos, quos & aquæ & auræ subeunt. Palumbes fabulæ texere fronde novâ me puerum fatigatum ludo & somno in Vulture monte Appulo, extra limen ultricis Apuliæ : quod foret mirum omnibus, quicumque tenent nidum Acheronticæ celsæ, & saltus Bantinos, & pingue arvum humilis Ferenti : ut dormirem corpore tuto ab atris viperis & urfis, ut animosus infans non sine Dis, premerer sacrâ lauro, & collata myrto. O Camenæ, ego vester cliens tollor in Sabinos altos ; sive Præneste

ANNOTATIONS.

³ Ferentum, a Town in Apulia, bordering on Lucania, between Venusia and Acherontia, at the foot of the Apennine Hills, now called Forenza.

⁶ Præneste, a City in Italy, about twenty Miles Eastward from Rome, now called Pilastrina and Palestrina.

Q4

7 Tibus.

me, or the sloping *Tibur*⁷, or the fine Air of *Baiæ*⁸, am still under your Protection. The Defeat of the Army at *Philippi*⁹,
 25 the Fall of the accursed Tree, and the Promontory of *Palinurus*¹⁰ in the *Sicilian Sea*¹¹, did not destroy me, who am a Friend to your Fountains and Choirs.

While you are with me, I shall, as a chearful Sailor, attempt
 30 the raging *Bosphorus*¹², and as a Traveller march over the burning Sands of the *Affyrian*¹³ Shore. I will pay a Visit to the *Britons*, who are inhospitable to Strangers, and the *Scythians*¹⁴, who delight in the Blood of Horfes; also the *Geloni*¹⁵, who
 35 are armed with Quivers, and *Tanais* the River of *Scythia*¹⁶: All this I shall do without suffering any Harm.

You, O divine Muses, refresh the great *Cæsar* in your *Pierian*¹⁷ Cave, seeking to finish his Labours as soon as he hath placed his Troops in their Winter-Quarters.

You, O bounteous Goddesses! inspire *Augustus* with mild Counsels, and rejoice in so doing. We know that *Jupiter*, who
 45 alone governs the inactive Mass of Earth, and controuls the boisterous Ocean, who reigns over Towns and the dismal Empire of *Pluto*, and over Gods and mortal Tribes, with an impartial Sway, destroyed the impious *Titans*¹⁸, and their huge Multitude, with his falling Thunder-bolts.

Those formidable Youths, trusting to their Strength, and their
 50 Brother-Giants, striving to lay Mount *Pelion*¹⁹ on the shadowy *Olympus*²⁰, struck even *Jupiter* himself with no small Terror. But what could *Typhæus*²¹ and strong *Mimas*²² do,
 55 or *Porphyrio*²³ with his threatening Stature? What could *Rheæcus*²⁴ and bold *Enceladus*²⁵, who threw Trees pulled up by the Roots, do, rushing against the sounding Shield of *Pallas*²⁶?

On *Jupiter*'s Side stood greedy *Vulcan*²⁷, the Matron-Goddess *Juno*²⁸, and *Delius Patareus*²⁹, *Apollo*, who washes his loose Hair with

A N N O T A T I O N S.

⁷ *Tibur*, see B. I. Ode xviii.

⁸ *Baiæ*, see B. II. Ode xvii.

⁹ *Philippi*, see B. II. Ode vii.

¹⁰ *Palinurus*, the Pilot of *Æneas*'s Ship. Here it is the Promontory of that Name, now called *Capo di Palinuro* in *Lucania* on the Borders of *Tuscany*. Baud.

¹¹ *Sicilian*, see *Sicily*, B. II. Ode xii.

¹² *Bosphorus*, see B. II. Ode xiii.

¹³ *Affyrian*, see *Syria*, B. I. Ode xxxi.

¹⁴ *Scythians*. *Ptolemy* speaks of a Town of Spain called *Consana*, from whence some think that the People of this Town are here meant; but *Torrentius* is of Opinion that *Horace* understands a People of *Scythia*, who, according to *Virgil*, used [this Food, as the little *Tartars* do now-a-days.

¹⁵ *Geloni*, see B. II. Ode xx.

¹⁶ *Scythia*, see B. I. Ode xix.

¹⁷ *Pierian*. *Pierius*, a Mountain in *Thessaly*, sacred to the Muses, on the Confines of *Macedonia*, near *Olympus*; from which the Muses were called *Pierides*.

¹⁸ *Titans*, the Sons of *Cælum* and *Vesta*; one of them called *Titan*, the Brother of *Saturn*, did, with his Sons, make War upon the Gods; but *Jupiter* defeated them.

¹⁹ *Pelion*, a Mountain in *Thessaly*, contiguous to *Ossa* and *Olympus*.

²⁰ *Olympus*, the Name of several Mountains between *Thessaly* and *Macedonia*, the first of which gives Name to all the rest.

²¹ *Typhæus*, an huge Giant the Son of *Titan* and *Terra*, struck by *Jupiter* with Thunder,

Præneſte, ſeu Tibur ſupinum,
 Seu liquidæ placuere Baiæ.
 Veſtris amicum fontibus & choris,
 Non me Philippiſ verſa acies retro,
 Devota non extinxit arboſ,
 Nec Siculâ Palinurus undâ.
 Utcunque mecum voſ eritiſ; libenſ
 Inſanientem navita Boſphorum
 Tentabo, & urentes arenas
 Litoris Aſſyrii viator.
 Viſam Britannoſ hoſpitiſ ſeroſ,
 Et lætum equino ſanguine Concanum.
 Viſam pharetratoſ Gelonoſ,
 Et Scythicum inviolatuſ amnem.
 Voſ Cæſarem altum, militiâ ſimul
 Feſſaſ cohorteſ abdidit oppidiſ,
 Finire quærentem laboreſ,
 Pierio recreatiſ antro.
 Voſ lene conſilium & datiſ, & dato
 Gaudetiſ almæ. ſcimuſ ut impioſ
 Titanas, immanemque turmam
 Fulmine ſuſtulerit caduco
 Qui terram inertem, qui mare temperat
 Ventofum, & urbeſ, regnaque triſtia,
 Divoſque, mortaleſque turbæ
 Imperio regit unuſ æquo.
 Magnum illa terrorem intulerat Jovi
 Fideneſ juventuſ horrida brachiis,
 Fraſtreſque tendenteſ opaco
 Pelion impoſuiſſe Olympo.
 Sed quid Typhœuſ, & validuſ Mimaſ,
 Aut quid minaci Porphyriion ſtatu,
 Quid Rhœcuſ*, evulſiſque trunciſ
 Enceladuſ jaculatoſ audax,
 Contra ſonantem Palladiſ ægida
 Poſſent ruenteſ? hinc aviduſ ſtetit
 Vulcanuſ, hinc matrona Juno, &
 Nunquam humeriſ poſituruſ arcum,

* Rhœtuſ, Bentl.

25 frigidum placuit mihi, ſeu
 ſupinum Tibur, ſeu liqui-
 dæ Baiæ placuere. Acies
 verſa retrò Philippiſ, ar-
 bor devota, Palinuruſ non
 extinxit me amicum ve-
 ſtriſ fontibuſ & choriſ in
 Sicula undâ. Utcunque voſ
 eritiſ mecum, ego libenſ na-
 vita tentabo inſanientem
 30 Boſphorum, & urentes a-
 renaſ viator litoriſ Aſſy-
 riî. Viſam Britannoſ ſeroſ
 hoſpitiſ, & Concanuſ læ-
 tum equino ſanguine. Vi-
 ſam inviolatuſ pharetratoſ
 35 Gelonoſ, & Scythicuſ am-
 nem. Voſ, ô Muſæ, recre-
 atiſ antro Pierio altum
 Cæſarem quærentem ſinire
 laboreſ ſuoſ, ſimul aique
 abdidit cohorteſ in oppidiſ
 40 feſſaſ militiâ. Voſ almæ
 Muſæ datiſ lene conſilium,
 & gaudetiſ dato. Scimuſ
 ut Jupiter qui unuſ tempe-
 rat terram inertem & mare
 ventofum, & urbeſ, regna
 triſtia, divoſque, & turmaſ
 45 mortaleſ imperio æquo, ſu-
 ſtulerit fulmine caduco im-
 píoſ Titanas & turmam
 immanem. Illa juventuſ,
 fideneſ ſibi horrenda bra-
 chiis, & fraſtreſ tendenteſ
 impoſuiſſe Pelion opaco O-
 50 lympo intulerat magnuſ
 terrorem Jovi. Sed quid
 Typhœuſ & validuſ Mi-
 maſ, aut Porphyriion ſtatu
 minaci, quid Rhœcuſ &
 Enceladuſ audax jaculatoſ,
 55 evulſiſ trunciſ poſſent ru-
 enteſ contra ægida ſonan-
 tem Palladiſ? Hinc avi-
 duſ Vulcanuſ ſtetit, hinc
 Matrona Juno, & Apollo
 Deliuſ & Patareuſ, qui la-
 vat crineſ ſoluteſ rore puro
 60

ANNOTATIONS.

Thunder, and laid under the Iſland Inarime.

²² Mimaſ, another Giant ſlain by Jupi-
 der.

²³ Porphyriion, another of the Giantſ.

²⁴ Rhœcuſ, one of the Giantſ ſlain by
 Bacchuſ.

²⁵ Enceladuſ, a Giant ſtruck with Thun-
 der below Mount Ætna; whence the Poetſ

feign that the Eruptionſ of that Mountain
 are owing to hiſ turning from one Side to
 another.

²⁶ Pallaſ, ſee B. I. Ode vii.

²⁷ Vulcan, ſee B. I. Ode iv.

²⁸ Juno, ſee B. II. Ode i.

²⁹ Deliuſ Patareuſ. Apollo, ſo called
 1 from

60 with the pure Dew of the Fountain *Castalius*³⁰, who inhabits the Thickets of *Lycia*, and his native Wood, and will never lay aside the Bow from his Shoulders.

65 Force, void of Counsel, sinks under its own Weight, but the Gods give Success to Valour that is temper'd with Frudence. The same Gods hate that Strength which is employed in projecting and executing Mischief. The hundred-handed *Gyges*³¹ is
70 an evident Witness of what I say, and *Orion*³², who attempted to ravish chaste *Diana*³³, but was destroyed by her Virgin-Arrow.

The Earth, laid upon her own monstrous Productions, is in
75 pain, and bewails her Sons, who are thrown into gloomy Hell with the Thunder-bolts of *Jupiter*. And the quick Fire has not diminish'd Mount *Ætna*³⁴, that is laid upon the Giant *Enceladus*; and the Vultur, which is appointed for the Punishment of his Wickedness, does not cease preying on the Liver of the in-
80 temperate *Tityus*. Three hundred Chains hold *Pirithous*³⁵ the Lover of *Proserpine*.

ANNOTATIONS.

from *Delos*, for which see *B. I. Ode i.* and from *Patara* a Town in *Lycia*, where the Oracle of *Apollo* gave Responses for one six Months, and *Delos* the other six Months of the Year.

³⁰ *Castalius*, from *Castalia* a Virgin, who, when she fled from *Apollo*, was turned into a Fountain of her Name: She was the

Daughter of *Abelous* a Fountain in *Phocia*, at the Foot of the Hill *Parnassus*.

³¹ *Gyges*, vel *Gyas*, see *B. II. Ode xvii.*

³² *Orion*, see *B. II. Ode xliii.*

³³ *Diana*, see *B. I. Ode xxi.*

³⁴ *Ætna*, a burning Mountain in *Sicily*, which sometimes casts out Flames, Ashes, and Stones, into the neighbouring Country.

³⁵ *Tityus*,

The KEY.

IN this charming ODE, *Horace* thanks the *Muses* for the Protection they had procured him from *Augustus*; and that by their means he had obtained his Pardon. To make his Compliment the more acceptable to *Augustus*, he represents himself as a particular Favourite of the *Muses*, and enumerates the various Favours and Deliverances he had received from them: He ascribes the Mildness and Clemency of *Augustus's* Counsels to their Influence; for as much as his Love of Sciences and Poetry, of which the *Muses* were the Patron-Goddeses, inspired him with the most pacifick Designs, and gave him a stronger Disposition to Peace than War. The Poet could not pay himself, or his Patron, a greater Compliment, than by insinuating, in this artful and concealed manner, that his own Poetic Performances had gain'd him the Favour of his Patron; and that a Veneration for Poetry and the *Muses* inspired his Patron

Qui rore puro Castaliæ lavit
 Crines solutos, qui Lyciæ tenet
 Dumeta, natalemque silvam,
 Delius & Patareus Apollo.
 Vis consilii expers mole ruit suâ :
 Vim temperatam Dî quoque provehunt
 In majus : iidem odere vires
 Omne nefas animo moventes.
 Testis mearum centimanus Gyas
 Sententiarum notus, & integræ
 Tentator Orion Dianæ,
 Virgineâ domitus sagittâ.
 Injecta monstribus Terra dolet suis :
 Mæretque partus fulmine luridum
 Missos ad Orcum : nec peredit
 Impositam celer ignis Ætnam :
 Incontinentis nec Tityi jecur
 Relinquit ales, nequitiae additus
 Custos : amatorem trecentæ
 Pirithoum cohibent catenæ.

Castaliæ, qui tenet dumeta
 Lyciæ, & silvam natalem,
 nunquam positurus arcum
 ex humeris. Vis expers con-
 silii ruit mole suâ. Dii quo-
 que provehunt vim tempe-
 ratam in majus. Iidem ode-
 re vires moventes omne nefas
 animo. Gyges centimanus
 est notus testis mearum sen-
 tentiarum, & Orion tenta-
 tor integræ Dianæ domitus
 virgineâ sagittâ. Terra in-
 jecta monstribus suis dolet, &
 mæret partus suos missos ad
 orcum luridam fulmine: nec
 celer ignis peredit imposi-
 tam Ætnam: nec ales
 vultur additus custos nequi-
 tiæ relinquit jecur Tityi
 incontinentis, trecentæ ca-
 tenæ cohibent amatorem Pi-
 rithoum.

ANNOTATIONS.

³³ Tityus, the Son of Terra, whom Ju-
 piter struck with his Thunder for attempt-
 ing to ravish Latona,

³⁶ Pirithous, the Son of Ælion, and Friend
 of Theseus, who assisted him to recover his

Wife Hippodamia from the Centaurs. Af-
 ter her Death he went with Theseus to Hell,
 to carry off Proserpine, but was slain there by
 the Dog Cerberus.

THE KEY.

Patron with nobler Thoughts than those of Revenge and Party-Strife. To celebrate his Praises in the sublimest Strain, he, in an indirect but elegant manner, institutes a Comparison between Jupiter, who had defeated the Titans, and Augustus, who had got the better of all his Enemies, by the means of a superior Valour and Conduct. For while brute unguided Force is oppressed and defeated by itself, Valour, conducted by Wisdom, never fails to meet with a proportionable Success; but when Force is employed in the Execution of wicked Designs, the Gods baffle such mischievous Efforts, and generally proportion their Punishment to the Nature of their Crimes.

This ODE, according to Messieurs Dacier and Desprez, was written in the Year of the City 734, of Horace's Age 47, before CHRIST 17. So that from this present Year 1739, it is 1756 Years old.

ODE V.

The Praises of AUGUSTUS, and Censure of CRASSUS:
The Constancy of REGULUS, and his Return to the
CARTHAGINIANS.

WE have believed that *Jupiter*, by his thundering from
Heaven, reigns: *Augustus*, having added the *Britons*¹
and terrible *Persians* to his Empire, will be esteemed a visible
5 God. Does not the Soldier of *Crassus*² live a most shameful
Husband with a barbarian Wife? and (alas! shameful Senate,
and degenerate *Roman Manners*!) the *Marsian*³ and *Appulian*³
Soldiers, forgetting the sacred Shields⁴, and Name and Habit
10 of *Romans*, and the Fire of eternal *Vesta*⁵, even when the Ca-
pitol⁶ and City are safe, do they grow old in the Service of
their Fathers-in-Law, under the King of *Persia*?

The provident Mind of *Regulus*⁷, who abhorred base Terms,
15 and an Example that might draw Ruin upon succeeding Ages, if
the Captive Youth should not die without Mercy, had endeavoured
to prevent such Meanness. I saw, said he, in the *Roman Senate*,
the Arms that were taken from our Soldiers, without Bloodshed,
20 hung up in *Carthaginian* Temples: I saw the Arms of free Citi-
zens tied behind their Backs, their Gates open, and their Fields,
which we laid waste, cultivated by our Troops. And will a
Roman Soldier, that is redeemed with Gold, return with more
25 Courage to Battle? You add Loss to Infamy. Neither does
the Wool that is dyed, recover its lost Colours; nor does true
Virtue, when it has once fallen from its Dignity, care to be re-
30 stored by degenerate Minds. If a Stag, that has once got rid
of the thick Toils, will turn about to fight; then will that Man
be brave, who has once surrendered himself to his treacherous
Foes; and he will no doubt vanquish the *Carthaginians* in a se-
35 cond Engagement, who ingloriously felt the Cords that bound
his Hands and dreaded Death. He not knowing where the Safe-
ty

ANNOTATIONS.

¹ *Britons*. *Strabo* relates that the chief
British Lords having gained the Friendship
of *Augustus* by their Ambassadors, and Sub-
mission, offered Gifts in the Capitol, and gave
up the Jurisdiction of their Isle to the *Ro-*
mans, Book IV. This is enough to justify
Horace's Compliment to *Augustus* with respect
to *Britain*.

² *Crassus*, the richest Man of the *Romans*,
who was slain in the War he undertook a-
gainst the *Partians*. His Covetousness was
equal to his Riches.

³ *Marsian* and *Appulian*; these were the
best of the *Roman* Troops. The *Rustick* Tribes
were always reckon'd the bravest Men.

⁴ *Sacred Shield*; *Ancilia*. They were
oval Shields or Bucklers, used by the Priests
of *Mars* in their sacred Processions or
Dances: One of them fell down from *Mars*
from Heaven. *Numa* caused eleven to be
made exactly like it, that it might not be
stolen, and all of them were laid up in the
Temple of *Mars*.

⁵ *Vesta*, the Mother of *Saturn*. There
was also another of the same Name, a
Daughter of his, in whose Honour a perpet-
tual Fire was kept. If any of her Nun-
Priestesses, who were called *Vestal Virgins*,
let out her Fire, they were burnt alive.

⁶ *Capitol*,

ODE V.

Divi AUGUSTI laudes, CRASSI vituperium: REGULI constantia, & ad POENOS redditus.

ORDO

COELO tonantem credidimus Jovem
 Regnare: præsens Divus habebitur
 Augustus, adjectis Britannis
 Imperio, gravibusque Persis.
 Milefne Crassi conjuge barbarâ
 Turpis maritus vixit? & hostium
 (Proh curia, inverterique mores!)
 Confenuit focerorum in armis *
 Sub rege Medo, Marfus & Appulus,
 Anciliorum, nominis & togæ
 Oblitus, æternæque Vestæ,
 Incolumi Jove & urbe Româ?
 Hoc caverat mens provida Reguli
 Dissidentis conditionibus
 Fœdis, & exemplo trahenti
 Perniciem veniens in ævum,
 Si non periret immiserabilis
 Captiva pubes. Signa ego Punicis
 Affixa delubris, & arma
 Militibus sine cæde, dixit,
 Derepta vidi: vidi ego civium
 Retorta tergo brachia libero,
 Portasque non clausas, & arva
 Marte coli populata nostro.
 Auro repensus scilicet acrior
 Miles redibit? flagitio additis
 Damnum. neque amissos colores
 Lana refert medicata fuco;
 Nec vera virtus, cùm semel excidit,
 Curat reponi deterioribus.
 Si pugnat extricata densis
 Cervæ plagis, erit ille fortis,
 Qui perfidis se credidit † hostibus;
 Et Marte Pœnos proteret altero,
 Qui lora restrictis lacertis
 Sensit iners, timuitque mortem.

* arvis, *Bentl.* † dedit, *Bentl.*

ANNOTATIONS.

⁶ *Capitol.* Here *Jupiter* is put for the *Capitol*, because he had a Temple there.

⁷ *Regulus*; *M. Atilius Regulus*, a Consul of Rome in the first *Punic* War, in the Year of the City 420. By means of an Am-

buscade, he was taken by the Enemy, and sent to Rome, upon his Parole of Honour, to treat of the Exchange of Captives; but instead of persuading, he dissuaded the Senate from making such an Exchange.

² *Confounded*

C Redidimus Jovem tonantem à cælo regnare. Augustus, adjectis Britannis & gravibus Persis imperio suo, habebitur præsens Divus. An non miles
 5 Crassi vixit maritus turpis cum conjuge barbarâ? & (proh curia, & inversi mores!) Marfus miles & Appulus, oblitus anciliorum, & nominis, & togæ, &
 10 Vestæ æternæ, Jove & urbe Româ incolumi, consensit in armis hostium focerorum sub rege Medo? Mens provida Reguli dissidentis conditionibus fœdis, & exemplo trahenti perniciem in ævum veniens, hoc caverat,
 15 si non captiva pubes periret immiserabilis. Vidi ego, dixit Regulus, signa affixa delubris Punicis, & arma direpta militibus sine cæde: vidi brachia civium
 20 nostrorum retorta tergo prius libero, portas non clausas, coli arva antea populata Marte nostro: scilicet miles repensus auro redibit acrior ad pugnam?
 35 Si eos redimatis, additis damnum flagitio: neque lana medicata fuco refert amissos colores; nec vera virtus, cùm semel excidit, curat reponi deterioribus. Si
 30 cervæ extricata densis plagis pugnat, erit ille fortis qui credidit se perfidis hostibus. Et proteret Pœnos altero Marte, qui iners sensit lora restrictis lacertis, & timuit mortem.
 35

ty of his Life lay, confounded Peace with War ⁸. O Shame!
40 O great *Carthage*, who risest glorious on the dishonourable Ruins
of *Italy*.

'Tis related that he removed from himself the Kiss of his
chaste Wife and little dear Children, as being no longer a Citi-
zen; and that he sternly fixed his manly Countenance on the
45 Ground, until, being the Author of a Counsel never before
given, he confounded the staggering Minds of the Senators, and,
like a glorious Exile, departed amidst his weeping Friends. Yet
50 he well knew what Torments ¹⁰ his cruel Executioners prepared
for him. Nevertheless he did no otherwise remove his oppos-
ing Friends, and the People who retarded his Return, than as if
he left the tedious Law-suits of his Clients ¹¹, after a Decision,
55 to go to spend a few Days in the *Venafrane* ²¹ Fields, or *Lacedæ-
monian Tarentum* ¹².

A N N O T A T I O N S .

⁸ *Confounded Peace with War*; an elegant Expression! To demand Quarters when his Arms were in his hands, and to seek Peace in the Heat of Action from his Enemy, when, by using them aright, he may be forced to ask it, is the Height of Cowardice and Folly.

⁹ *The Kiss of his chaste Wife*, &c. Those who were Captives lost the *Jus mariti & Jus paternum*, the Right of Husband and Father; so that they had no power over their

Wives and Children; which is the reason why *Regulus*, who observed the Laws with a conscientious Exactness, would not receive the Caresses of his Wife and Children.

¹⁰ *Torments*. They put him into a large Hog'shead, lined with sharp-pointed Nails, and, having cut off his Eye-brows, exposed him to the Sun.

¹¹ *Of his Clients*. Horace could not give a finer Idea of that Tranquillity and Intrepidity of Mind which *Regulus* discovered in his

The KEY.

THIS elegant ODE is of the same Strain with the last. *Horace* takes all Opportunities of expressing his Gratitude to his Benefactors, and particularly to his great Patron, to whom he owed his Pardon and all other Favours. Herein he celebrates the Praises of *Augustus*, who, by the Terror of his Arms, had subdued the *Parthians* and *Britons*. To enhance the Victory which he had gain'd, he, by an ingenious Description, sets forth the Advantages which the *Parthians* had gained over the *Romans*, by the Defeat of *Craffus*. In order to give the Virtue of *Augustus* the stronger Relief, he institutes a Comparison between it and the heroic Virtue and Bravery of

Hic *, unde vitam fumeret infcius,
 Pacem duello misuit: ô pudor!
 O magna Carthago, probrosis
 Altior Italiæ ruinis!
 Fertur pudicæ conjugis osculum,
 Parvosque natos, ut capitis minor,
 A se † removisse, & virilem
 Torvus humi posuisse vultum;
 Donec labantes consilio Patres
 Firmaret auctor nunquam aliàs dato,
 Interque mœrentes amicos
 Egregius properaret exsul.
 Atqui sciebat quæ sibi barbarus
 Tortor pararet: non aliter tamen
 Dimovit obstantes propinquos,
 Et populum redivus morantem,
 Quàm si clientum longa negotia,
 Dijudicatâ lite, relinqueret,
 Tendens Venafranos in agros,
 Aut Lacedæmonium Tarentum.

Hic, infcius unde fumeret
 vitam, misuit pacem du-
 ello. O pudor! O magna
 Carthago, altior probrosis
 40 ruinis Italiæ! Fertur idem
 Regulus removisse à se
 osculum pudicæ conjugis
 & parvos natos, ut ca-
 pitis minor, & torvus po-
 45 sisse humi vultum virilem;
 donec, auctor magnæ rei,
 firmaret patres labantes
 consilio, nunquam aliàs
 dato, & egregius exsul
 properaret inter mœrentes
 amicos. Atqui sciebat quæ
 barbarus tortor pararet
 50 sibi. Non aliter tamen di-
 movit obstantes propinquos,
 & populum morantem re-
 divus, quàm si relinqueret
 longa negotia clientum di-
 55 judicatâ lite, tendens in
 Venafranos agros aut La-
 cedæmonium Tarentum.

* Hinc apertius, Bentl. † Ab se, Bentl.

ANNOTATIONS.

his Return to Carthage, than by compar-
 ing it to the Pleasure a Roman Senator felt
 in leaving the tedious and vexatious Law-
 suits of the Town, and all the Smoke and

Din of the City, to retire to some agreeable
 Country-Seat.

¹² Venafrane, see Ode vi. of this Book.

¹³ Tarentum, see Book I. Ode. xxviii.

The KEY.

of *Regulus*; for as *Regulus* sought to restore the Roman Honour, not
 by a mean Treaty or dishonourable Exchange, but by an invincible
 Fortitude and Heroism; in like manner, *Augustus*, according to the
 Maxims of this illustrious Roman, recover'd the Roman Ensigns, not
 by an Exchange or Treaty, but by the Glory of his Arms and
 Terror of his victorious Name.

This ODE was written in the Year of the City 734, of Horace's
 Age 47, before CHRIST 17; so that from this present Year 1739,
 it is 1756 Years old.

ODE VI.

To the ROMANS.

He lashes the loose Manners of his Time.

O Roman; you shall be punished, tho' undeserving, for the Crimes of your Ancestors, till you have rebuilt the Temples¹, and Houses of the Gods² falling into Decay, and their
 5 Images sullied with black Smoke. You therefore reign, because you behave as inferior to the Gods.

Hence is the Source of your Happiness, to this refer the Success of your Designs. The Gods; when neglected, have inflicted many Evils on unhappy Italy. Already twice has Monases³,
 10 and the Troops of Pacorus, baffled the unlucky Attempts of our Soldiers, and rejoice that they have added a large Booty to their small Chains. The Dacian⁴ and Ethiopian⁵, the last more
 15 formidable for his Navy, the first more skilful in throwing Arrows, have almost destroyed Rome, filled with Seditions.

The present Age, teeming with all manner of Vice, has first debauched our Marriages, our Families and Houses. From this Source are derived those Calamities which have overwhelmed
 20 our Country and People.

A marriageable Virgin rejoices to be taught Ionick Dances, and already seeks to have her Joints formed; nay, and meditates from her very Infancy on unchaste Amours. Soon after Marriage,
 25 she seeks after younger Gallants, amidst the Husband's Cups; nor is she nice in her Choice, to whom she shall give her stolen unlawful Joys, the Lights being removed: But as a common Where, being asked by the Adulterer, rises before her Husband, who is not ignorant of her Wickedness; whether a Factor⁵ calls her, or the Captain of a Spanish Ship, who buys Infamy at a dear Rate

'Twas

ANNOTATIONS.

¹ Temples. They were either fallen into Decay, thro' Antiquity, or plundered and burnt in the Civil War.

² Houses of the Gods. Mr. Dacier thinks that there is a Difference between a Temple and Sacred Edifice; that the last was properly a Building consecrated to some God without the Interposition of Augurs; whereas a Temple was a certain Place mark'd out by the Augurs, which was neither holy nor consecrated to any God; such as the *Regia*, *Curia Pompeia*, *Curia Julia*, &c. where they held their Courts of Judicature, and had a Pulpit to harangue to the People. Of

all the Temples in Rome, the most celebrated were the Capitol, or Temple of Jupiter *Capitolinus*, and *Pantheon*, which was dedicated to all the Gods in general by Marcus Agrippa.

³ Monases and the Troops of Pacorus. Horace speaks here of the Victories the Parthians had gained over the Romans under the Conduct of Monases and Pacorus, two Generals of the Parthians; the former was one of the Ministers of the Court of Ordes King of Persia; Pacorus was the eldest Son of Ordes.

⁴ Dacian

ODE VI.

Ad ROMANOS.

Corruptos suæ ætatis mores infectatur.

DELICTA majorum immeritus lues,
 Romane, donec templa refeceris,
 Ædesque labentes Deorum, &
 Fœda nigro simulachra fumo.
 Dis te minorem quod geris, imperas:
 Hinc omne principium, huc refer exitum.
 Di multa neglecti dederunt
 Hesperiae mala luctuosæ.
 Jam bis Monæses, & Pacori manus
 Non auspicatos contudit impetus
 Nostros, & adjecisse prædam
 Torquibus exiguis renidet.
 Penè occupatam seditionibus
 Delevit Urbem Dacus & Æthiops;
 Hic classe formidatus, ille
 Missilibus melior sagittis.
 Fecunda culpæ secula nuptias
 Primum inquinavere, & genus, & domos:
 Hoc fonte derivata clades
 In patriam * populumque fluxit.
 Motus doceri gaudet Ionicos
 Matura virgo, & fingitur artubus
 Jam nunc, & incestos amores
 De tenero meditatur ungui:
 Mox juniores quærit adulteros
 Inter mariti vina: neque eligit
 Cui donet impermissa raptim
 Gaudia, luminibus remotis;
 Sed jussa coram, non sine conscio
 Surgit marito; seu vocat institor,
 Seu navis Hispanæ magister,
 Dedecorum pretiosus emptor.

* in patres, Bentl.

ANNOTATIONS.

⁴ *Dasian and Ethiopian.* By them Horace understands the Army of Antony and Cleopatra, that of the first being composed chiefly of *Dacians*, the latter's of *Egyptians*, who were comprehended under the common Name of *Ethiopia*.

⁵ *Factor.* Horace gives us a strong Picture of the excessive Avarice of the Ladies of his time, who preferred Factors and Captains of Ships, because they paid better than others.

R

* *Pyrrhus,*

ORDO.

O Romane, lues ob delicta majorum tuorum immeritus, donec refeceris templa, ædes labentes, & simulachra Deorum fœdata nigro fumo. Ideo imperas, quo geris te minorem diis. Hinc, a diis, omne principium, huc refer exitum tuæ felicitatis. Dii neglecti dederunt multa mala luctuosæ Hesperiae.
 5 Jam bis Monæses & manus Pacori contudit nostros impetus non auspicatos, & uterque renidet adjecisse prædam torquibus exiguis. Dacus & Æthiops penè delevit Urbem occupatam
 10 seditionibus: hic formidatus classe, ille melior missilibus sagittis. Secula fecunda culpæ primum inquinavere nuptias, & genus, & domos: clades derivata hoc fonte fluxit in patriam & populum. Matura virgo gaudet doceri motus Ionicos: & jam nunc fingitur artubus, & meditatur incestuosos amores de tenero ungui.
 15 Mox quærit juniores adulteros inter vini mariti: neque eligit cui donet raptim impermissa gaudia, luminibus remotis: sed jussa coram, surgit non sine conscio marito: seu institor vocat, seu magister navis Hispanæ, pretiosus emptor dedecorum.
 20
 25
 30

'Twas not of such Parents that the Youth was born, which infected the Sea with *Carthaginian* Blood, and conquer'd *Pyr-*
 35 *rhus*⁶ and the great *Antiochus*⁷, and the terrible *Hannibal*⁸.

But it was the manly Race of Country-Soldiers⁹ that were accustomed to turn the fertile Glebe with *Sabine* Spades, and to
 40 carry home Bundles of Wood cut at the Command of a hard Mother, when the Sun shifted the Shades of the Mountains, and unyok'd the fatigued Oxen, restoring the friendly Time of Rest in his declining Chariot.

45 What has not wasting Time impaired? The Generation of our Fathers, worse than our Grandfathers, gave birth to us more degenerate than themselves¹⁰, who are soon to leave a still more corrupt Offspring.

ANNOTATIONS.

⁶ *Pyrhus*, King of *Epirus*, who vanquished the Consul *Levinus* near *Heraclea*, but was soon after overcome by *Fabricius* and *Curius*, in the Year of the City 471.

Æmilius Regulus at Sea, and by *Lucius Scipio* at Land.

⁸ *Hannibal*, see *B. II. Ode xii.*

⁹ *Country Soldiers*, who were held in highest Repute, because most enured to Toil.

⁷ *Antiochus*, King of *Syria*, defeated by

THE KEY.

THIS beautiful ODE is a sharp Satire upon the Manners of the Age in which our Poet lived. In it, *Horace* would persuade the *Romans*, that their Neglect of Religion, and Corruption of their Manners, were the Causes of all the Misfortunes that harrassed *Rome*. He ascribes the Growth and Stability of their Empire to their Piety and Veneration of the Gods, and attributes the Calamities that afflicted *It*, to their Neglect of their Worship. Their Seditions and intestine Divisions laid them open to all the Miseries of Civil War, and exposed the very *Metropolis* of the Empire to be sack'd by *Barbarians*. Private Vice and Intemperance of every kind first corrupted their Families, and then, like a baneful Contagion, spread over all the Country. Formerly a brave manly Race, accustomed to
 Toil,

Non his juvenus orta parentibus
 Infecit æquor sanguine Punico,
 Pyrrhumque, & ingentem cecidit
 Antiochum, Annibalemque dirum :
 Sed rusticorum mascula militum
 Proles, Sabellis docta ligonibus
 Versare glebas, & severæ
 Matris ad arbitrium recisos
 Portare fustes ; sol ubi montium
 Mutaret umbras, & juga demeret
 Bobus fatigatis, amicum
 Tempus agens abeunte curru.
 Damnosa quid non imminuit dies ?
 Ætas Parentum, pejor avis, tulit
 Nos nequiores, mox daturos
 Progeniem vitiosiore.

*Juventus non orta est his
 parentibus, quæ infecit
 æquor sanguine Punico,
 & cecidit Pyrrhum & in-
 gentem Antiochum, & An-
 nibalem dirum : sed mas-
 cula proles rusticorum mi-
 litum, docta versare gle-
 bas Sabellis ligonibus, &
 portare fustes recisos ad
 arbitrium severæ matris,
 ubi sol mutaret umbras
 montium, & demeret ju-
 ga bobus fatigatis, agens
 tempus amicum abeunte
 curru. Damnosa dies quid
 non imminuit ? Ætas pa-
 rentum, pejor avis, tulit
 nos nequiores, mox daturos
 progeniem vitiosiore.*

ANNOTATIONS.

Toil. The bravest of the Roman Soldiers were taken from the Rustick Tribes. cise, but strong Picture of the Degeneracy of the Romans.

¹⁰ Than themselves. This is a very con-

The KEY.

Toil, and full of native undebauched Vigour, both plowed and defended their Country. They successfully fought its Battles, and extended its Empire. But Time, which wears out every thing, introduced a more degenerate Race ; so that every succeeding Generation is grown more corrupt than the preceding, till we are dwindled down to the present puny and worthless Race.

Du Hamel places the Date of this ODE in the Year of the City 728 ; Rodellius in 724 ; Mr. Dacier and Pere Sanadon in 724 or 725 ; of Horace's Age 37 or 38 ; before CHRIST 26 or 27 : So that from this present Year 1739, it is either 1766, or 1765 Years old.

ODE VII.

To ASTERIE.

HORACE comforts her mourning for the Absence of her Husband, and advises her to preserve the conjugal Faith she had plighted him.

WHY, *Asterie*, do you bemoan the young and constant *Gyges*, whom the gentle *Zephyrs*¹ will restore to you in the Beginning of the Spring, enriched with *Bithynian*² Merchandise? He, after the setting of the unlucky Goat's Stars, being driven by the South Winds to *Oricum*³, passes the cold Nights without Sleep, and with many Tears.

For a cunning Messenger of his importunate Landlady solicites him a thousand Ways, and tells that the wretched *Chloe* sighs for him, and burns with the same Flames you do; and relates how the treacherous *Sthenobæa*⁴ push'd on *Prætus*, by false Accusations, to hasten the Death of the too chaste *Bellerophon*.

The same Messenger tells how *Peleus* was almost thrown into Hell (slain) while refusing to comply, he flies from *Hippolyte*⁵ of *Magnesia*, and cunningly recounts such Pieces of History, as might induce him to Vice. But in vain; for, more deaf than the Rocks of the *Icarian* Sea, he hears her discourse as yet untainted.

But do you have a care, lest your Neighbour *Enipeus*⁶ please you too much, altho' no Youth in the Field of *Mars* shews greater Skill in managing the Horse, or, with equal Swiftneſs, swims over the *Tiber*. Shut your Gate⁷ always at Night, and let not the complaining Sound of the Flute tempt you to look down into the Streets; should he often accuse you of Cruelty, yet still continue inflexible.

ANNOTATIONS.

¹ *Zephyrs*. Horace calls the West Winds white, because they brought fair Weather, and does not mean that they would bring him from the East to *Italy*, but that they would introduce the Spring, and open the Sea for sailing.

² *Bithynian Merchandise*. Painted Linen and Knives, or little Poniards, with Rings and precious Stones, were imported from *Bithynia*, a Country in Lesser *Asia*, upon the *Euxine* Sea.

³ *Oricum*, a Sea-Town of *Epirus*, a Country of *Greece*, which is now under the Dominion of the *Turks*.

⁴ *Sthenobæa*, the Wife of *Prætus* King of the *Argives*, who being refused by *Bellerophon*,

accused him to her Husband of offering violence to her, and endeavoured to ruin him; but he escaped all the Traps laid for him.

⁵ *Hippolyte*, the Wife of *Acastus* King of *Magnesia*, a Part of *Thessaly*. *Peleus*, the Father of *Achilles*, was accused by her to her Husband, in the same manner as *Bellerophon* had been by *Anthea*. The Story is related by *Apollodorus*, in his Third Book.

⁶ *Enipeus*, a young Gallant, who made his Court to *Asterie* in her Husband's Absence. The Name is foreign. There was a River in *Thessaly* so called.

⁷ Shut

O D E VII.

Ad ASTERIEM.

Consolatur eam de absentia viri sui mæstam, monetque ut fidem conjugalem ei datam servet.

QUID fies, Asterie, quem tibi candidi
 Primo restituent vere Favonii,
 Thynâ merce beatum
 Constantis juvenum fide
 Gygen? ille Notis actus ad Oricum
 Post insana Capræ sidera, frigidas
 Noctes, non sine multis
 Insomnis lacrymis, agit.
 Atqui sollicitæ nuncius hospitæ,
 Suspirare Chloen, & miseram tuis
 Dicens ignibus uri,
 Tentat mille vafer modis.
 Ut Prætum mulier perfida credulum
 Falsis impulerit criminibus, nimis
 Casto Bellerophonti
 Maturare necem, refert.
 Narrat penè datum Pelea Tartarò,
 Magneffam Hippolyten dum fugit abstinens:
 Et peccare docentes
 Fallax * historias monet †:
 Frustra: nam scopulis surdior Icari
 Voces audit, adhuc integer. at, tibi
 Ne vicinus Enipeus
 Plus justo placeat, cave:
 Quamvis non alius flectere equum sciens
 Æque conspicitur gramine Martio;
 Nec quisquam citus æquè
 Tusco denatat alveo.
 Primâ nocte domum claude: neque in vias
 Sub cantu querulæ despicere tibî:
 Et te sæpe vocanti
 Duram difficilis mane.

* pellax, Bentl. † movet, Bentl.

A N N O T A T I O N S.

7 Shut your Gate. He here gives her two Admonitions; the first, to shut her Gate soon, primâ nocte, in the beginning of the Night, that her Lover might not be too late with her; and the other, not to look out in-

to the Street, when she heard his Complaint. From this Passage we further learn, that the Ancients made use of the Mute at their Serenades.

R 3

O R D O.

O Asterie, quid fies Gygen juvenem constanti fide, quem candidi Favonii restituent tibi primo vere, beatum merce thynâ? Ille post insana sidera Capræ actus notis ad Oricum insomnis agit frigidas noctes non sine multis lacrymis. Atqui vafer nuncius sollicitæ hospitæ tentat illum mille modis, dicens miseram Chloen suspirare, & uri tuis ignibus. Et refert ut perfida mulier Sthenobæa impulerit crudelem Prætum falsis criminibus maturare necem nimis casto Bellerophonti. Et nuncius narrat Pelea penè datum Tartaro, dum abstinens fugit Hippolyten Magneffam. Et fallax nuncius monet Gygen virum tuum peccare docentes historias, sed frustra, nam surdior scopulis Icari audit voces adhuc integer. At cave ne vicinus Enipeus placeat plus justo. Quamvis non alius conspicitur gramine Martio æquè sciens flectere equum: nec quisquam æquè citus denatat Tusco alveo. Claude ostium primâ nocte: neque sub cantu querulæ tibî despicere in vias: & diffidit manus Enipeus sæpe vocanti te duram.

30

THE KEY.

'TIS very natural for us to regret the Absence of the Person we love. We are apt, on such Occasions, to recall to our mind the many agreeable Hours we have spent together, our several Interviews, and all the minutest Circumstances that happen'd to each other. If we are made to expect his Return at a certain Time, and are disappointed, this breeds numberless Anxieties; and a thousand perplexing Fears, about what may be the reason of it, are apt to disturb us. Upon this Supposition, *Horace* seems to address this ODE to *Asterie*, to comfort her for the Absence of her Husband, who was detained by contrary Winds beyond the appointed Time. But towards the Conclusion of the ODE we find that this was only a Pretext;

ODE VIII.

TO MÆCENAS.

He tells him why he celebrated the Calends of *March*.

*M*æcenas, you who are a perfect Master of both Languages ¹, Greek and Latin, you wonder what I, a Batchelor, can mean by celebrating the Calends of *March* ²; what these Flowers, the Censer full of Incense, and a Fire placed upon the green Turf, can imply.

Some time ago, being almost overwhelmed by the Fall of a Tree, I vowed to keep yearly a solemn Feast, and sacrifice a white Goat to *Bacchus* ³, who guarded me in that Hour. This Feast returning with the revolving Year, will make me pierce a well-pitch'd Cask, which began to drink in the Smoke ⁴ under the Consulship of *Tullus* s.

Drink,

ANNOTATIONS.

¹ Both Languages. This was praising *Mæcenas* highly, to say, that he thoroughly understood the Genius of each Language; for the Romans were very desirous to be Masters of both; and tho' the Latin was their natural Language, yet they had publick Schools for learning the Greek, without which their Education was looked on as imperfect.

² The Calends of *March*. The first Day of *March* was the Feast of the Roman Ladies, in memory of their having on that Day made Peace between the *Sabines* and the

Romans their Husbands, who had detain'd them by force, when the two Armies were upon the point of engaging. Hence the Calends of *March* were called *Matronalia*, and *Matronales Ferie*. While the Wives were offering Sacrifices upon the *Esquilian* Mount, the Husbands sacrificed to *Janus*. This is what gave rise to the present Ode: But in order to understand it perfectly, we must suppose that *Mæcenas* had made a Visit to *Horace* that same Day, and seeing Preparations for a Sacrifice, had testified some Surprise

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The KEY.

Pretext ; and that the real Design of the Poet was to exhort her to continue faithful to *Gyges*, and to beware of the Addressees of *Enipeus*, who was endeavouring to insinuate himself into her good Graces. *Gyges* was in like manner beset by his Hostess *Cloe* ; but her Arts were ineffectual, and he continued unshaken in his Regards to his *Asterie*. We cannot here enough admire the Contrivance of the Poet, who, with so much Delicacy, conveys this Instruction to the Wife of his Friend, under the Appearance of comforting her for his long Absence.

Commentators are not agreed at what time it was written.

ODE VIII.

Ad MÆCENATEM.

Reddit rationem cur Martias Calendas celebrat.

MARTIIS cœlebs quid agam Calendis,
 Quid velint flores, & acerra thuris
 Plena, miraris, positusque carbō in
 Cespite vivo,
 Docte sermones utriusque linguæ.
 Voveram dulces epulas, & album
 Libero caprum, prope funeratus
 Arboris ictu.
 Hic dies, anno redeunte, festus
 Corticem ascriptum pice dimovebit
 Amphoræ fumum bibere institutæ
 Consule Tullo.

ORDO.

O *Mæcenas*, docte sermones utriusque linguæ, Græcæ & Latinæ, miraris quid agam cœlebs Calendis Martiis : quid sibi velint flores, & acerra plena thuris, & carbō positus in vivo cespite. 5
 Olim prope funeratus ictu arboris, voveram dulces epulas, & album caprum Libero. Hic dies festus, anno redeunte, recurrens, dimovebit corticem ascriptum pice amphoræ institutæ bibere fumum consule Tullo. 10

ANNOTATIONS.

prize at his being so employed, as he was not a married Man.

³ To *Bacchus*. *Dacier* here remarks, that in *Ode xvii. Book II.* he promises a Sheep to *Faunus* on the same Occasion. To reconcile which, he observes, that there was a great Affinity between *Faunus* and *Bacchus*, who were the tutelary Gods of Poets ; or that *Faunus* and *Bacchus* were but different Names of the same Deity, to whom they offered different Sacrifices, according to the

Name under which they sacrificed to them. When he was called *Faunus*, they sacrificed a Sheep to him, and when he was adored under the Name of *Bacchus*, a Goat.

⁴ To drink in the Smoak. They exposed their Wine in the Smoak, the better to refine and ripen it, and carry off that harsh and disagreeable Taste which new Wine commonly has.

⁵ *Tullus*. According to *M. le Fevre*, he means

- Drink, my dear *Mæneas*, a hundred Cups to the Health of your Friend, and let us continue our Debauch till the Approach of Day⁶. Let all Noise and Anger be far removed from us.
- 15 Lay aside for a while your Anxiety about the Welfare of *Rome*, the Troops of *Cotison*⁷ the *Dacian* have been defeated; the *Medes*⁸, involved in Civil Broils, turn their Arms against one
- 20 another; the *Cantabrians*, our old Enemy, on the *Spanish* Coast, are at last reduced to Servitude; and the *Scythians* think of nothing but to retire from our Frontiers.
- 25 Satisfied thus, that your Country is secure from Danger, assume⁹, for a time, a private Character, and, laying aside the Cares and Anxieties of a publick Station, embrace with pleasure the present Occasion of Mirth and Jollity.

A N N O T A T I O N S.

means *L. Volcatius Tullus*, who was Consul with *Lepidus* in the Year of the City 687, a Year before the Birth of *Horace*.

⁶ *The Approach of Day*. In the Original, *wigiles lucernas prefer in lucem*. The Antients made their Feasts at Night; they had not Candles, but Lamps, which they called *Lychni*. *Virg. Æ. 1. 730*.

Dependent lychni laquearibus aureis

Incensi, & noctem flammis funalia vincunt.

Lamps hang from the gilded Roofs, and the Light of the Flambeaux chase away the Darkness of the Night.

⁷ *Cotison*. He was King of the *Daci*, or, according to *Suetonius*, of the *Geta*, and had espoused the Party of *Antony* against *Augustus*.

⁸ *The Medes*. *Horace* here speaks of the Civil Wars of the *Partians*, when they expelled their King *Pbraates*; see *B. I. Ode xxvi.*

⁹ *Assume*

The KEY.

THERE is a certain Pleasure arises from Reflection on the Dangers we have escaped; and we are not a little pleased to find ourselves in Safety, after being exposed to any manifest Hazard. This was the Case with *Horace*, when he wrote this ODE. He had been almost overwhelmed by the Fall of a Tree, and was so overjoyed at his Escape, that he was resolved to celebrate yearly the Day on which it happened: As it was on the Calends of *March*, the same Day with the *Matronalia*, *Mæneas*, who had probably made *Horace* a Visit that Morning, testified some Surprize at what he, who

was

Sume, Mæcenas, cyathos amici
 Sospitis centum ; & vigiles lucernas
 Profer in lucem : procul omnis esto
 Clamor & ira.
 Mitte civiles super Urbe curas.
 Occidit Daci Cotifonis agmen :
 Medus infestus sibi luctuosus
 Diffidet armis.
 Servit Hispanæ vetus hostis oræ
 Cantaber, serâ domitus catenâ :
 Jam Scythæ laxo meditantur arcu
 Cedere campis.
 Negligens ne quâ populus laboret,
 Parce privatus nimium cavere : &
 Dona præsentis rape * lætus horæ, ac
 Linque severa.

15 Mæcenas, sume centum cy-
 athos amici sospitis ; &
 profer vigiles lucernas in
 lucem : omnis clamor &
 ira esto, sunt, procul.
 Mitte civiles curas su-
 per urbe. Agmen Cotifonis
 Daci occidit : Medus in-
 festus sibi, diffidet luctuo-
 20 sis armis : Cantaber, ve-
 tus hostis Hispanæ oræ,
 domitus serâ catenâ, ser-
 vit ; jam Scythæ laxo ar-
 cu meditantur cedere cam-
 pis. Negligens, securus,
 25 ne qua parte populus labo-
 ret, tu quasi privatus,
 parce nimium cavere, &
 lætus rape dona præsentis
 boræ, ac linque severa.

* cape, Bentl.

ANNOTATIONS.

* Assume a private Character. Horace here makes use of a Figure, and begs Mæcenas, tho' in a publick Station, to divest himself of that Character, and the Cares attending it, that they might enjoy his Company with the Freedom and Ease of a private Man.

THE KEY.

was unmarried, could mean by the Preparations he was making for Sacrifice, &c. Horace, upon this, wrote the present ODE, to let him into the Reason of it, and to invite him to be a Sharer in his Joy upon that Occasion. He tells him, that nothing but Mirth and Good-humour shall prevail among them ; and exhorts him to lay aside for a while his Care and Anxiety about the Publick, and, considering himself as a private Man, to indulge the innocent Pleasure and Diversion of spending an Evening with his Friend.

This ODE was written in the 730th Year of the City, 43d of Horace's Age, and 21 before CHRIST ; about 1760 Years ago.

ODE IX.

A Dialogue between HORACE and LYDIA.

HORACE.

While, O *Lydia*, I was agreeable to you, and no Youth more esteemed was permitted to throw his Arms round your snowy Neck, I lived more happy than a *Persian Monarch*¹.

5 *LYDIA*. While you, *Horace*, did not more ardently love another, and *Chloe* was not prefer'd to *Lydia*², I, *Lydia*, was in great Reputation, more famous than even *Ilia*³, the Mother of *Romulus*.

10 *HOR*. *Thracian Chloe*⁴, who sings with so much Sweetness, and plays so skilfully on the Harp, now rules me; for whose sake I would not fear to die, would the Fates but prolong her Days.

LYD. *Calais*⁵, the Son of *Ornithus* of *Thurium*, inspires me with a mutual Love, for whom I would twice suffer Death, would the Fates but lengthen out his Life.

HOR. But should our former Love return, and bind us again together with a brazen, stronger, Chain? If the bright *Chloe* is cast off, and the Gate opens to forsaken *Lydia*⁶?

LYD. Altho' *Calais* is brighter than the Sun⁶, and you, *Horace*, lighter than Cork⁷, more stormy than the fierce *Adriatick* Sea, yet could I wish to live and die with you.

ANNOTATIONS.

¹ *Persian Monarch*. At the time *Horace* wrote this Ode, the *Persians* had no Kings of their own, but were subject to the *Parthians*, and governed by a Deputy under them: He must therefore refer to the ancient Kings of *Persia*, as *Cyrus* and *Darius*, who had the Title of *King of Kings*; and it was a common Proverb to say, *Happier than the Kings of Persia*, in as much as they had been the richest and most powerful Monarchs in the Universe.

² *And Chloe was not preferred to Lydia*. *Lydia* here exceeds *Horace* in her Answer. He only says, *Nec quisquam potior*. Any one, from comparing these two Expressions, may see that *Lydia* had been most illy treated. The same Remark may be made on her other Answers.

³ *Ilia*. She was the Daughter of *Numitor* and Mother of *Romulus*. *Amulius* having deprived his Brother of the Throne, to cut off from him and his Posterity all Hopes of recovering it, obliged his only Daughter *Ilia* to take a Vow of perpetual Virginity, and become a Vestal. She afterwards proving with Child of *Romulus* and *Remus*, it was given out that they were begotten by the God *Mars*.

⁴ *Thracian Chloe*; in the Original *Thressa Chloe*; some Editions have it *Cressa Chloe*, from *Crete*; but the greatest Number stick to *Thressa*.

⁵ *Calais*, the Son of *Ornithus* of *Thurium*. *Dacier* remarks upon this Passage, that the *Calais* here mentioned is probably the same with *Sybaris*, spoken of in the 8th Ode of the

ODE IX.

Dialogus HORATII & LYDIÆ.

HORATIUS.

DONEC gratus eram tibi,
Nec quisquam potior brachia candidæ
Cervici juvenis dabat;

Perfarum vigui rege beatior.

LYD. Donec non aliâ magis
Arxisti, neque erat Lydia post Chloen;
Multi Lydia nominis
Romanâ vigui clarior Iliâ.

HOR. Me nunc Thressia Chloe regit,
Dulces docta modos, & citharæ sciens:

Pro quâ non metuum mori,
Si parcent animæ fata superstiti.

LYD. Me torret face mutuâ
Thurini Calais filius Ornithi:

Pro quo bis patiar mori,
Si parcent puero fata superstiti.

HOR. Quid si prisca redit Venus,
Diductosque jugo cogit aheneo?

Si flava excutitur Chloe,
Rejectæque patet janua Lydiæ?

LYD. Quaquam fidere pulchrior
Ille est; tu levior cortice, & improbo
Iracundior Adriâ:

Tecum vivere amem, tecum obeam libens.
Adriâ, amem vivere tecum, libens obeam tecum.

ORDO.

HORATIUS.

DONEC, & Lydia, eram
gratus tibi, nec quis-
quam juvenis potior dabat
brachia candidæ cervici, vi-
gui beatior rege Perfarum.

LYDIA.

5 Donec tu, Horati, non ma-
gis arxisti aliâ, neque erat
Lydia post Chloen; ego Ly-
dia multi nominis, vigui
clarior Romanâ Iliâ.

HORATIUS.

10 Thressia Chloë, docta dulces
modos, & sciens citharæ,
nunc regit me: pro quâ non
metuum mori, si fata par-
cent animæ superstiti.

LYDIA.

15 Calais, filius Ornithi Thu-
rini, torret me mutuâ face,
pro quo patiar mori bis, si
fata parcent puero superstiti.

HORATIUS.

20 Quid si prisca Venus re-
dit, & cogit nos diductos jugo
aheneo? Si flava Chloe ex-
cutitur, & janua patet re-
jectæ Lydiæ?

LYDIA.

Quaquam ille est pul-
chrior fidere, tu levior cor-
tice, & iracundior improbo

ANNOTATIONS.

the first Book; and that the first is a proper Name, and the other a Patronymick, or Name derived from his Country. What the more confirms him in this Conjecture, is, that Sybaris and Thurinus signify the same thing; because Thurium, which was a City of the great Hesperia, at the Extre- mity of Lucania, upon the Gulf of Taren- tum, was anciently called Sybaris. Pliny, Book 16. Chap. 21. In Thurino agro, ubi Sybaris fuit. Upon this Supposition, Horace must have said Sybaris, instead of Sybaritus,

the young Man of the City of Sybaris.

° The Sun. So Sidus, as it is in the Ori- ginal, ought to be interpreted. We have an Instance of the same Way of speaking in the first Ode of this Book:

—Nunc torrentia agros

Sidera.

Sometimes the Sun scorching the Ground.

7 Lighter than Cork. Horace, in the sixth Ode of the first Book, gives an Account of his fickle and unconstant Humour.

Non præter solitum leves.

The

The KEY.

THIS ODE, as *Dacier* observes, is one of the finest of its kind; for *Horace* has here found out the Secret of mixing the polite and unaffected Gallantry of the Court, with the natural Simplicity of Rural Dialogue. Even *Scaliger* himself, who often, without any just Reason, finds fault with *Horace*, is here forced to admire him. It is of that kind of Poetry, which the *Greeks* and *Latins* called *Amoibœa Carmina*, *Alternate Verses*; in which the Persons answer one another in Course. There are two Laws to be unavoidably observed in it; the first is, that he who speaks last, answers in the same Number and Kind of Verse; the other, that he advance the direct contrary

ODE X.

TO LYCE.

He adviseth LYCE, that laying aside her Hard-heartedness, she would favour his Addressees.

O Lyce¹, did you drink of the Source of *Tanais*², married to a barbarous Husband³; yet should you regret the exposing me, stretched before your unrelenting Doors, to all the Rigour
5 of the North Winds, which rage there. Do you not hear with what Noise the Gate, and the Trees interspersed among the beautiful Buildings, re-echo to the Winds? Are you not sensible how the pure and serene Air⁴ hardens the Snow that covers the Ground?

Lay aside Pride, so disagreeable to *Venus*, lest the Rope go
10 backward with the running Wheel of Fortune. You were not begot by a *Tuscan* Parent, to be a *Penelope*⁵, always inexorable to the Addressees of her Lovers.

O

ANNOTATIONS.

¹ *Lyce*. She was a *Tuscan* Lady, or at least born of *Tuscan* Parents, as appears from the 12th Verse of this same Ode. It was against her that he wrote afterwards the 13th Ode of the fourth Book.

² *The Tanais*, a River in *Muscovy*, which divides *Europe* from *Asia*; it empties itself into the *Palus Maotis*. The Ancients were ignorant of its Source, some saying it was in Mount *Caucasus*, others deriving it from

the *Riphean* Mountains. *Herodotus* says it takes its Rise from a great Lake, which is the Opinion that most commonly prevails among the Moderns.

³ *Married to a barbarous Husband*. *Horace* here makes two Suppositions; 1. If she was born in *Scythia*, a barbarous Northern Country; 2. Was she married to a barbarous Husband; yet even that would not

excuse

The KEY.

trary of what was said before ; or, if it be in the same Way, that he rise above it. A very slight Perusal will satisfy the Reader, that *Horace* has observed both these Rules in this ODE ; the Subject and Design of which are so clear, that it is needless to go about to illustrate them.

It is uncertain at what time this ODE was written ; we only know that it must have been before the 25th, when *Lydia* was become so old, that her former Gallants left her, and before the 8th and 13th of *Book I.*

ODE X.

Ad LYCEN.

Monet LYCEN, ut, depositâ duritie, parcat sibi supplici.

EXTREMUM Tanaim si biberes, Lyce,

Sævo nupta viro, me tamen asperas
Porrectum ante fores, objicere incolis
Plorares Aquilonibus.

Audis quo strepitu janua, quo nemus
Inter pulchra situm tecta remugiat
Ventis ? & positas ut glaciet nives

Puro numine Jupiter ?

Ingratum Veneri pone superbiam ;

Ne currente retro funis eat rotâ.

Non te Penelopen difficilem procis

Tyrrhenus genuit parens.

ORDO.

O Lyce, si biberes extremum Tanaim, nupta sævo viro, tamen plorares objicere me porrectum ante asperas fores, Aquilonibus incolis. Nonne audis quo strepitu janua, quo nemus situm inter pulchra tecta, remugiat ventis ? Et ut Jupiter glaciet positas nives puro numine ? Pone superbiam ingratham Veneri : ne funis eat retro currente rotâ. Tyrrhenus parens non genuit te Penelopen difficilem procis.

ANNOTATIONS.

excuse her Cruelty. It must therefore be still more blameable, as she was a Native of Italy.

⁴ Pure and serene Air : In the Original, puro numine Jupiter. Jupiter here is to be taken for the Air, which was a way of speaking not unusual among the Romans. Thus, *Sub Dio*, In the open Air ; and the same *Horace*, Ode i. Book I. *Sub Jove frigido*, In the cold Air.

⁵ Penelope, the Wife of Ulysses, King of Ithaca, who, during her Husband's Absence at the Trojan War, and the ten Years that he wandered after the Overthrow of that City, continued faithful and unshaken in her Allegiance to him ; nor could be induced by those numerous Crouds of Lovers that were perpetually pursuing her, to swerve from her Duty to him.

O *Lyce*, altho' neither Gifts, nor Prayers, nor the Paleness of
 15 your Lovers, move you, tho' you are insensible to the Affront of
 your Husband, in preferring a *Pierian Courtezan*⁶, yet, for your
 own Sake, have some Compassion on your Admirers: *You who*
have hitherto been more inflexible than the rigid Oak, more in-
 tractable than the *frightful Serpents of Mauritania*⁷. This Side
 20 will not always be disposed ⁸ to lie at your Gate, exposed to all
 the Inclemencies of the Weather.

A N N O T A T I O N S.

⁶ A *Pierian Courtezan*. *Pieria* may possibly be the proper Name of some Courtezan, with whom the Husband of *Lyce* was enamoured; but the Generality of Commentators are rather of opinion that *Pieria* is a *Patronymick*, to denote that she was of *Pieria*, that is, of *Thrace* in *Macedonia*.

⁷ *Mauritania*, a Region of *Africa*, lying from East to West, the same with what is now called *Western Barbary*. It is full of sandy Deserts, that are destitute of Water, and burnt up with the Heat of the Sun. It is very much infested with Serpents, even those of the most venomous kind.

The KEY.

IT was a Custom among the Antients for Gallants to sing Songs at the Street-Door of their Mistresses. *Horace* has given us a Part of one, in the 25th Ode of the first Book; but here we have an entire one, which is the more valuable, because it is the only one we have remaining of the *Latins*. Among the *Greeks*, we have only two in the Works of *Theocritus*, and one of *Aristophanes*. In this now before us, *Horace* tells *Lyce*, that nothing could excuse her cruel and unrelenting Heart. Were she a Native of a barbarous Country, and

O D E XI.

To MERCURY.

He begs MERCURY to dictate a Song to him, that might bend the stubborn Heart of *LYDE*.

O *Mercury* (for by your Instructions the teachable *Amphion*⁸ made the Stones follow him by the Force of his Musick) and

A N N O T A T I O N S.

⁸ *Amphion*. He was the Son of *Jupiter* and *Antiope*, and Disciple of *Mercury*. He was so excellent a Musician, that it is reported of him he only made use of his

Harp in building the Walls of *Thebes*; and that the Stones, animated by the enlivening Sound of it, moved of themselves, and ranged themselves into the Order necessary

O, quamvis neque te munera, nec preces,
Nec tinctus violâ pallor amantium,
Nec vir Pieriâ pellice faucius
Curvat; supplicibus tuis
Parcas, nec rigidâ mollior esculo,
Nec Mauris animo mitior anguibus.
Non hoc semper erit liminis aut aquæ
Cœlestis patiens latus.

O Lyce, quamvis neque munera, nec preces, nec pallor amantium tinctus violâ, nec vir tuus faucius Pieriâ pellice curvat te, tamen parcas supplicibus tuis; quæ hæcenus fuisti, nec mollior rigida esculo, nec quoad animum mitior Mauris anguibus. Hoc latus non semper erit patiens liminis aut aquæ cœlestis.

ANNOTATIONS.

³ *This Side.* Some take the meaning to be this: Don't at present despise the Love I have for you; for I shall not always be of that robust and hardy Constitution, to be able to watch all the Night-long at your Gate, and expose myself to the raging Winds. That which is followed in the Text seems to me preferable.

The KEY.

and married to a Husband, whose Jealousy kept her under perpetual Apprehensions, and put her always upon her Guard; yet she ought to shew some regard to his Complaints, and regret his suffering so much, by the Inclemency of the Season, at her Gate. He advises her to lay aside her Pride, that she might not bring upon herself the Resentment of *Venus*, and, for her own sake, shew some Compassion to her Lovers, lest they should not be always in a humour to expose themselves to the Rigours of the Season on her account.

It is uncertain when this ODE was written; but we may collect, it must have been when he was in the Flower of his Age.

ODE XI.

Ad MERCURIUM.

Rogat MERCURIUM ut dicat sibi cantus, quibus flectet animum LYDES.

MERCURI (nam te docilis magistro Movit Amphion lapides canendo)

ORDO.
O Mercuri (nam Amphion docilis te magistro movit lapides ca-

ANNOTATIONS.

to form such a Structure. The Meaning of the Fable is, that he persuaded the People, who before were wild and uncultivated, to unite into a Body, pursue one common Interest, and build themselves a City, in which they might reside, and be governed by stated Laws.

and you my Harp², who, with your seven Strings, are capable to render the most agreeable Sounds; you, who formerly³ had neither Harmony, nor a Power to please, but art now so acceptable
 5 at the Tables of the Rich, and in the Temples of the Gods, inspire Airs to which *Lyde*⁴ may apply her obstinate Ears, who, like a Mare of three Years old, plays and leaps in the spacious
 10 Fields, and, as yet, unacquainted with Love, and not of Age for Marriage⁵, fears to be touched by an eager Husband.

You can draw after you⁶ the most savage Tigers, command the Attendance of the Woods, and stop the Course of the swiftest
 15 Currents. *Cerberus*, the frightful Porter of the infernal Regions, yielded to the Sweetness of your Notes, altho', like the Furies, his Head is surrounded by a hundred Serpents, and pestilential Fumes, and a poisonous Matter flows from his three-tongued
 20 Mouth.

Yea, even *Ixion*⁷ and *Tityus*, moved by the Sweetness of your Verse, smiled with an unwilling Countenance, and the Urn of the *Danaides*⁸ remained for some time dry.

25 Let *Lyde* hear the Crime and Punishment of these Ladies, and their Urn empty of Water, which always runs through its pierc'd Bottom, and the Decrees of the Fates, which, tho' late, never fail to overtake Criminals, even in Hell.

30 Perfidious Wretches! for what greater Crime could they commit? Perfidious Wretches! who could plunge a Dagger into the Breast of their Husbands. Only one⁹ out of so many, worthy of the nuptial Torch, gloriously deceived her perjured Father, and
 35 acquired a Reputation that shall last through all future Ages.

Rise, said she to her young Husband, rise, lest Death come upon you from a Hand that you no wise suspect, deceive and give
 40 the slip to your Father-in-Law, and my wicked Sisters, who, like so many

ANNOTATIONS.

² *And you my Harp.* The Poet here addresses his Harp, as in *Ode xxxii. B. I.* There were two Kinds of Harps in use among the Ancients, one of four, and another of seven Strings. The first, according to *Macrobius*, was the Harp of *Mercury*, and the other that of *Apollo*.

³ *Who formerly, &c.* At first it was nothing but a simple Shell, until brought into use by *Mercury*.

⁴ *Lyde.* The same *Lyde*, to whom the 28th Ode of this Book is addressed. By it we learn, that she did not always remain insensible to Love, but that she profited by the Lesson *Horace* here gives her.

⁵ *Not of Age.* *Cruda*, *Lambinus* immatura, nondum viri potens.

⁶ *You can draw after you.* The Poet here, to the 25th Verse, refers to the Fable of *Orpheus*, who was said to touch the Harp with so much Skill, that he drew after him the most savage Beasts; yea, that he could even set the Woods in motion, and stop the Current of Rivers. It is farther reported of him, that he descended into Hell, and, by the Sweetness of his Musick, bent the stubborn Heart of *Pluto*, and obtained of him his dear *Eurydice*, whom his Impatience soon made him lose again.

⁷ *Ixion.* He was the Father of the *Centaurs*. *Jupiter* took him up into Heaven, where he would have ravish'd *Juno*; but *Jupiter* formed a Cloud in her shape, on which he begat the *Centaurs*. He was afterwards

Tuque testudo resonare septem

Callida nervis,

Nec loquax olim neque grata, nunc &

Divitum mentis & amica templis ;

Dic modos, Lyde quibus obstinatas

Applicet aures :

Quæ, velut latis equa trima campis,

Ludit exultim, metuitque tangi

Nuptiarum expers, & adhuc protervo

Cruda marito.

Tu potes tigres comitesque silvas

Ducere, & rivos celeres morari.

Cessit immanis tibi blandienti

Janitor aulae

Cerberus ; quamvis furiale centum

Muniant angues caput ejus, atque

Spiritus teter, saniesque manet

Ore trilingui.

Quin & Ixion, Tityosque vultu

Risit invito : stetit urna paulum

Sicca, dum grato Danaï puellas

Carmine mulces.

Audiat Lyde scelus atque notas

Virginum pœnas, & inane lymphae

Dolium fundo pereuntis imo,

Seraque fata,

Quæ manent culpas etiam sub Orco.

Impiæ, (nam quid potuere majus ?)

Impiæ sponfos potuere duro

Perdere ferro.

Una de multis, face nuptiali

Digna, perjurum fuit in parentem

Splendidè mendax, & in omne virgo

Nobilis ævum :

Surge, quæ dixit juveni marito,

Surge, ne longus tibi somnus, unde

Non times, detur : focerum & scelestas

Falle sorores ;

nendo, canto suo) &

tu testudo callida reso-

nare septem nervis : o-

lim nec loquax, neque

grata ; sed nunc a-

mica & mensis divi-

tum, & templis : dic

modos, quibus Lyde ap-

plicet obstinatas aures :

10 quæ velut equa trima,

ludit exultim latis cam-

pis, & metuit tangi,

expers nuptiarum, &

adhuc cruda protervo

marito. Tu potes ducere

tigres & silvas comites

tibi, & morari celeres

rivos. Immanis Cerbe-

rus janitor aulae cessit

tibi blandienti : quam-

vis centum angues mu-

niant ejus caput furi-

ale, atque spiritus teter,

& sanies, manet ore tri-

lingui. Quin & Ixion,

& Tityus risit invito

urnæ : urna stetit pau-

lulum sicca, dum mulces

puellas Danaï grato car-

mine. Audiat Lyde sce-

lus, & notas pœnas vir-

ginum, atque dolium i-

nane lymphae pereuntis

imo fundo, & sera fata

quæ manent culpas eti-

am sub orco. Impiæ :

30 nam quid potuere ma-

jus ? Impiæ potuere per-

dere sponfas duro ferro.

Una de multis, digna

face nuptiali, fuit splen-

didè mendax in perju-

rum parentem, & virgo

35 nobilis in omne ævum.

Quæ dixit juveni mari-

to, Surge, surge, ne longus

somnus tibi detur, unde

non times : fallo focer-

um & scelestas sorores ;

40

ANNOTATIONS.

wards cast into Hell, and tied to a Wheel, which perpetually turned round. *Tityus*, see Ode iv.

⁸ *Danaides* ; the Daughters of *Danaus*. He was the Brother of *Aegyptus* King of *Aegypt*. He came into *Greece*, and having expelled *Sibonelus*, fixed at *Argos*. He had fifty Daughters, who were married to the fifty Sons of *Aegyptus*, whereof all, except *Hypermetra*,

by their Father's Command, slew their Husbands upon the Wedding-Night ; for which they were condemned in Hell to fill a Tub with Water, the Bottom of which was pierced, and full of Moles, that it could not retain any ; by which means their Labour was perpetually renewed,

⁹ Only one. *Hypermetra* ; see the preceding Note.

many Lionesses that have seized upon young Calves, destroy, alas ! their own Husbands ; I, more humane than they, neither attempt your Life, nor detain you here.

- 45 Let my Father load me with cruel Chains ¹⁰, because I had the Clemency to save my wretched Husband ; let him banish me to the most distant Parts of *Numidia*. Fly whither the Winds and your Good-Fortune carry you, while the Night and *Venus*
- 50 favour you ; go with happy *Auspices*, and remember to engrave upon my Tomb ¹¹ an Epitaph that shall convey to latest Posterity your Regret and my Piety.

ANNOTATIONS.

¹⁰ Load me with cruel Chains. And so it actually happened to her ; for *Apollodorus* tells us, that her Father shut her up in a close Prison ; and she herself writes the same thing to her Husband *Lyncæus*, in *Ovid* :
Clausula domo teneor, gravibusque cœcitate vinculis.

I am shut up in close Prison, and loaded with heavy Chains.

Yea, *Pausanias* adds, that he had the Impudence to accuse her before the Judges, and would, had it been in his power, have condemned her.

¹¹ Engrave

The KEY.

OF all the Passions that agitate the Heart of Man, Love is usually accounted the most strong and powerful, and that which sets us most eagerly upon Action. We are under the utmost Disquiet till we arrive at the Possession of what we love, and no Means are left untried, which we think may be serviceable to that End. *Horace*, when he wrote this ODE, had fallen in love with *Lyde*, who being young and thoughtless of Love, paid but little regard to his Addresses : Upon which he invokes *Mercury*, and his Harp, to dictate some Airs that might make an Impression on her stubborn Heart, and bend it to his Wishes. This ODE consists of two Parts ; the first contains the Invocation and Praises of his Harp. He enumerates all the Wonders that were ascrib'd to it by antient Fable, and dwells particularly upon the surprising Effects it produced when managed by the skilful *Orpheus*. The second takes in the Song which was

ODE XII.

TO NEOBULE.

NEOBULE in love with *HEBRUS*, leads an unactive Life.

- IT is only the Fate of the Wretched ¹, neither to indulge Love ², nor wash away the Evils of it with sweet Wine ; or

ANNOTATIONS.

¹ The Fate of the Wretched. This was a very usual way of speaking in *Horace's* time ; a common Language, which was in use as

late as the time of *Jerome*, who thus reproaches the Ladies of his Age : *Et quam viderint pallentem, atque tristem miseram* &c.

Quæ, velut lænæ vitulos lænæ,
Singulos (eheu) lacerant: ego illis
Mollior nec te feriam, nec intra
Claustra tenebo.
Me pater sævis oneret catenis,
Quòd viro clemens misero peperci;
Me vel extremos Numidarum in agros
Classe releger.
I, pedes quòd te rapiunt & auræ,
Dum favet nox & Venus: i secundo
Omne; & nostri memorem sepulcro
Sculpe querelam.

quæ velut lænæ lænæ
vitulos, eheu! lacerant
singulos: ego mollior il-
lis, nec feriam te, nec
tenebo intra claustra
Pater oneret me sævis
catenis, quòd clemens
peperci misero viro: vel
releget me classe in ex-
tremos agros Numida-
rum. I, quòd pedes &
auræ rapiunt te, dum
nox & Venus favet: i
secundo omne, & sculpe
sepulchro meo querelam
memorem nostri.

ANNOTATIONS.

¹¹ Engrave upon my Tomb. In Ovid, she herself makes the Complaint, which she would have *Lyncæus* to engrave upon her Tomb:

*Exul Hypermnestra pretium pietatis ini-
quum,*

*Quam mortem fratri depulit, ipsa tulit.
Exil'd Hypermnestra has met with a very
unjust Recompence for her Piety; she has lost
her own Life, because she saved that of her
Husband.*

THE KEY.

was dictated by *Mercury* to *Horace*; which is nothing else but the Fable of the *Danaides*. *Horace* makes use of it here, to prevail with *Lyde* to be favourable to his Love, and let her know that Cruelty and Insensibility was punished even in Hell. If this *Lyde* be the same with her to whom the 28th ODE of this Book is addressed, (and nothing is more likely) we learn there, that she profited by *Horace's* Lesson; and that this ODE had the desired effect. How happy a Talent is Poetry, which brings so great Advantages to him that is possessed of it, and points out so easy a way to arrive at what he most ardently wishes! Had *Horace* been without this Talent, he might possibly have been allowed to sigh in vain.

It is certain, from the Subject of the ODE, that *Horace* could not, at this time, have been very old; but there is no Commentator that pretends to fix the particular time when it was written.

ODE XII.

Ad NEOBULEM.

NEOBULE capta amore HEBRI adolescentis, agit inertem & desidiosam vitam.

MISERARUM est, neque amori dare ludum,
Neque dulci mala vino lavere; aut ex-
animari, metuentes patrue verbera linguæ.
dulci vino; aut exanimari metuentes verbera patrue linguæ.

ORDO.

Miserarum est, &
Neobule, ne-
que dare ludum amo-
ri, neque lavere mala

ANNOTATIONS.

cant. And when they see a Lady that is pale and grave, that is, reserved and full of Modesty, they say she is miserable.

² Indulge Love; in the Original amori dare ludum. Thus *Liwy* calls Love ludum ætatis, si frui liceret ludo ætatis.

to be dispirited, fearing the Lashes of an Uncle's Tongue³. O
 5 *Neobule*, Cupid the Son of *Venus* has taken your Basket from you,
 and the Beauty of *Hebrus* of *Lipara*⁴ has slackned your Diligence,
 and extinguished your Fondness for the Trade of industrious *Minerva*. He is a better Horseman than *Bellerophon*⁵, and always
 10 victorious both in the Course, and at the Combat of the *Cestus*;
 the Moment he anoints his Body, he washes in the Waters of the
Tiber. He is also skilful in shooting at the Stags, when they
 run over the open Fields with the greatest Swiftmess, and nimble
 at surprizing the furious Boar lurking in the tall Thickets.

ANNOTATIONS.

³ *Uncle*. Uncles among the Romans had very often stands for a *Censor* or Overseer: a very great Authority over their Nephews, So that the Expression here used may either &c. and as they were for the most part 'els be taken literally, or denote all kind of Cens-indulgent than their Parents, the Name sure.

THE KEY.

WHEN once Love takes possession of the Mind, it renders us incapable of attending to any thing else; our Thoughts are constantly employed about the Object beloved, nor can we, without Reluctance, engage them any other way. This was the Case of *Neobule*, to whom this ODE is addressed. She was in love with *Hebrus* of *Lipara*; her former industrious and active Life became irksome to her; nor could she bring herself to follow it with her usual Diligence. She was farther apprehensive of the Reproaches of her Uncle, and under a Necessity to stifle her Passion as much as possible:

ODE XIII.

To the FOUNTAIN of BLANDUSIA.

He promises it a Sacrifice, and commends the Pleasantness thereof.

O Fountain of *Blandusia*¹, clearer than Glass, worthy of sweet Wine, not without Flowers²; to-morrow you shall be presented with a Kid³, whose Forehead being swelled with his first
 5 Horns, he prepares himself for Love and Fighting; but in vain: for this Offspring of the wanton Flock shall tinge your cool Streams with his Vermilion Blood.

ANNOTATIONS.

¹ *Fountain of Blandusia*; a Fountain in the Country of the *Sabines*, not far from Horace's Country-Seat. the Words *non sine floribus* ought to be join'd with *mero*, or are to be refer'd to the following Verse:

² *Worthy of sweet Wine, not without Flowers*. In the Original, *dulci digne mero, non sine floribus*. The Difficulty of this Passage is, as *Dacier* observes, to know if He remarks very justly, that the first seems most natural and likely. Horace thereby explains

Tibi qualum Cythereæ puer ales,
 Tibi telas, operosæque Minervæ
 Studium aufert, Neobule, Liparæi nitor Hebri;
 Eques ipso melior Bellerophonte,
 Neque pugno, neque segni pede victus,
 Simul unctos Tiberinis humeros lavit in undis;
 Catus idem per apertum fugientes
 Agitato grege cervos jaculari, &
 Celer alto latitantem fruticeto excipere aprum.

Tibi, Neobule, puer ales
 Cythereæ, aufert qualum
 tibi telas, & studium ope-
 rosæ Minervæ, aufert nitor
 Hebri Lipsaræi, qui est
 eques melior ipso Bellerophonte,
 neque victus pugno,
 neque segni pede, simul la-
 vit unctos humeros in Ti-
 berinis undis: idem catus
 agitato grege, jaculari cer-
 vos fugientes per apertum
 campum, & celer excipere aprum latitantem alto fruticeto.

ANNOTATIONS.

⁴ Lipara, one of the Æolian Islands.

⁵ Bellerophon; who mounted upon Pega-

lus, defeated the Chimæra; see Ode xxvii.
 B. I.

THE KEY.

fible: All which rendred her Life very miserable, and full of In-
 quietudes. Horace wrote this ODE, to comfort her, and fortify
 her against the Fear she had of her Uncle, and persuade her to lay
 aside her Melancholy, and not deny herself innocent Liberties. He
 justifies, at the same time, her Love to Hebrus, who was a young
 Man of a fine Address, and very advantagecus Appearance, and
 perfectly skilled in the Exercises of the *Campus Martius*.

When this ODE was written is uncertain.

ODE XIII.

Ad FONTEM BLANDUSIÆ.

*Sacrificium fonti promittit, atque ejus amœnitatem magnopere
 commendat.*

O Fons Blandusiæ, splendidior vitro,
 Dulci digne mero, non sine floribus,
 Cràs donaberis hædo;
 Cui frons turgida cornibus
 Primis, & Venerem, & prælia destinat
 Frustra: nam gelidos inficiet tibi
 Rubro sanguine rivos
 Lascivi foboles gregis.

ORDO.

O Fons Blandusiæ, splen-
 didior vitro, digne
 dulci mero, non sine flori-
 bus, cràs donaberis hædo,
 cui frons turgida corni-
 bus primis, destinat &
 Venerem & prælia, sed
 frustra: nam hæc foboles
 lascivi gregis inficiet tibi
 gelidos rivos rubro san-
 guine.

ANNOTATIONS.

explains to us a very solemn Custom among
 the Ancients, who, when they made Liba-
 tions, filled the Cup entirely full, and
 crowned it with Flowers. Servius, on the
 first Book of the *Æneid*, Antiqui coronabant
 pocula, & sic libabant. The Ancients
 crowned their Cups with Flowers, and then
 made Libations. Thus Virgil, speaking of

Anchises, who was preparing to make a Li-
 bation, says,

—Magnum cratera coronâ
 Induit implevitque mero.

He adorned the great Cup with a Crown of
 Flowers, and filled it with Wine.

³ Presented with a Kid. By this we see
 that Horace promises to offer a Sacrifice to
 the

The destructive Season ⁴ of the scorching Dog-Star cannot
 10 hurt you : You afford a refreshing Coolness to our Oxen when
 fatigued with *drawing* the Plough, and to our wandering Flocks.
 You shall be ranked among the most famous Fountains, when I
 15 celebrate the Grove that is planted upon the hollow Rocks,
 whence your murmuring Waters fall.

ANNOTATIONS.

the Fountain, that is, to the Divinity that
 resided there, and rendered that Spring sacred.
Donaberis is the same with *immolabitur*.

⁴ The destructive Season ; in the Original
atrox bora ; *atrox*, intemperate, impor-

tuna, intemperate, insupportable ; *bora*, the
 Time, the Season ; as Ode xii. B. I.

— *Variisque mundum*

Temperat boris.

And governs the World by different Seasons.

The KEY.

THERE was nothing more commonly believed among the An-
 tients, than that the Woods, Rivers, Fountains, &c. had some
 Gods set over them, to whom they properly belonged. Hence pro-
 ceeded the Veneration and Worship they pay'd them, the Sacrifices
 they offered, which were only to the Deities that were supposed to
 reside in them. Innumerable Instances of this kind might be pro-
 duced. *Homer*, describing a Fountain not far from *Ithaca*, says, that
 very near it there was an Altar. The ODE now before us, affords
 a very remarkable one. This furnishes us with a very natural and
 easy Reflection, that as every good thing we enjoy is derived from
 God, so we ought to render him a particular Acknowledgment for
 them. Water is, in many respects, necessary for the Support of
 Life,

ODE XIV.

To the PEOPLE of ROME.

He celebrates the Return of AUGUSTUS from Spain, after
 he had overcome the *Cantabrians*.

O Romans, *Cæsar*, of whom we so lately said, that, after the
 manner of *Hercules* ¹, he was seeking Laurels to be ob-
 5 tained only by Death ; this *Cæsar* returns victorious, with his
 Household-Gods, from the Coasts of Spain.

Let the chaste *Livia* ², true to her Husband, after sacrificing
 to the propitious Gods, come out to meet him. Let *Octavia* ³,
 the Sister of the illustrious General, also come forth, followed
 10 by the Mothers of the Virgins and young Men, returned safe
 from

ANNOTATIONS.

¹ *Hercules*. The Resemblance between
Augustus and *Hercules* was this ; that *Her-*
cules having entred Spain, and penetrat-
 ing as far as the Streights of *Gibraltar*,
 there set up his Pillars, returned afterwards
 into that Part of Italy called *Latium*, now

Campania di Roma. *Augustus*, in like
 manner, having subdued Spain, as far as
 the Pillars of *Hercules*, returned in triumph
 to Rome. It is further to be observed, for
 the understanding of this Passage, that
Augustus

Te flagrantis atrox hora Caniculæ
Nescit tangere: tu frigus amabile

Fessis vomere tauris

Præbes, & pecori vago.

Fies nobilium tu quoque fontium,

Me dicente cavis impositam ilicem

Saxis, unde loquaces

Lymphæ defiliunt tuæ

10 Atrox hora flagrantis
Caniculæ nescit tangere
te: tu præbes amabile fri-
gus tauris, fessis vomere,
& vago pecori. Tu quo-
que fies nobilium fontium:
15 me dicente ilicem
impositam cavis saxis,
unde lymphæ tuæ loquaces
defiliunt.

The KEY.

Life, affords Nourishment to Plants and Trees, and adds Life and Beauty to Nature. Men therefore can never be sufficiently thankful to the almighty and wise Creator, for having spread it over the Earth in such a manner as may best serve to supply the Wants both of Animals and Vegetables. The Number of Fountains that are almost every where to be found, are a great Blessing to Mankind, and ought to fill his Soul with the highest Gratitude. *Horace*, in this ODE, gives a very simple and beautiful Description of the Fountain of *Blandusia*, to which he promises to offer a Sacrifice; and, after having mentioned the Advantages he received from it, declares his Design of rendering it immortal by his Poetry.

It is uncertain at what time this ODE was composed.

ODE XIV.

Ad POPULUM ROMANUM.

Celebrat AUGUSTI reditum ex Hispania, Cantabris devictis.

ORDO.

HERCULIS ritu modo dictus, ô plebs,

Morte venalem petiisse laurum

Cæsar, Hispanâ repetit penates

Victor ab orâ.

Unico gaudens mulier marito

Prodeat, justis operata Divis;

Et soror clari ducis, & decoræ

Supplice vittâ

Virginum matres, juvenumque nuper

5 O Plebs Romana, Cæsar modo dictus
petiisse laurum venalem
morte rite Hercules, jam
victor, repetit Penates ab
orâ Hispanâ. Mulier
gaudens unico marito, o-
perata justis Divis, pro-
deat: & Octavia soror
clari ducis, & matres
virginum & juvenum nu-
per. supplicum, decoræ sup-

ANNOTATIONS.

Augustus falling dangerously ill in *Spain*, gave room to the People of *Rome*, who were in fear for his Life, to compare him to *Hercules*, and to say that he experienced the Fortune of that Hero, who did not obtain, but by his Death, the Recompence that was due to his Virtue.

² *Livia*, the Wife of *Augustus*. Tho' she was the most beautiful Woman in her

time, yet her Prudence still exceeded it. She was remarkable for her modest and chaste Behaviour; and altho' not ignorant of the Emperor's Amours with other Women, yet bore it with extreme Patience.

³ *Octavia*, the Sister of the Emperor, at that time a Widow. She was first married to *Marcellus*, and afterwards to *Mark Antony*.

from the late War, adorned with decent Garlands. You, O young Men, and married Women, abstain from unlucky Words⁴.

This Day, truly a Day of Feasting to me, shall deliver me
15 from all anxious Cares. While *Cæsar* governs the World, I will neither be afraid of intestine Broils, nor to die by the Hands of a victorious Enemy.

Go, my Lad, bring us Ointment, Crowns, and a Cask as old
20 as the War of the Confederates⁵; if any had the good-luck to escape the Hands of the plundering *Spartacus*⁶. Tell also the fine Singer *Neera*⁷, that she make haste to come, having her Hair perfumed with Myrrh, tied up in a Knot. If a surly Porter refuse Admittance, return without Noise. Grey Hairs soften
25 a Mind inclined to Brawling and loud Clamour. I would not have borne with such an Affront when in the Heat of Youth, under the Consulship of *Plancus*⁸.

ANNOTATIONS.

⁴ *Unlucky Words*; in the Original *malè ominatis verbis*. The Expression is of the same Import with *favete linguis*, in the first Ode of this Book. Because *malè ominatis* is defective in the Number of Syllables, several MSS. read *malè nominatis*; Dr. Bentley has it *malè inominatis*.

⁵ *The War of the Confederates*; in the Original *Marſi Duelli*, for *Marſici*. This War was begun by the *Marſi*, who had one *Popedius* for their Leader. It was called *Bellum Sociale*, the War with the Confederates, and *Bellum Italicum*, the Italian War, because it was maintained by the

Romans against their Allies in Italy. It first broke out in the Rear of the City 681, when *L. Cæsar* and *P. Rutilius Lupus* were Consuls.

⁶ *Spartacus*, a Gladiator, and Thracian by Birth, who putting himself at the head of a small Number of Gladiators, whom he had drawn out of the Hall of one *Lentulus* at *Capua*, and increasing his Troop by a great Number of Slaves, who daily flock'd to him, and ranged themselves under his Banners, ravaged all Italy. *Florus* gives a very affecting Description of it in the 20th Chap. of the 5th Book.

⁷ *Neera*,

THE KEY.

IN a long War, attended with many Difficulties, a General has the best Opportunity of shewing his Bravery, Wisdom, and Conduct; and if he has the good-fortune to come off victorious, nothing tends more to raise the Reputation of his Valour and Arms, and fill the Hearts of his Subjects with Joy and Gladness, who consider themselves as Sharers, in some measure, of the Glory he has acquired. *Augustus* had been absent from *Rome* three Years, on account of the War with *Spain*, and some Months before his Return, was taken so dangerously ill, that his Life was despaired of; but recovering from that Indisposition, he finally subdued that warlike People, and returned triumphant to *Rome*. *Horace*, upon this, wrote the ODE now before us; in which he declares not only his own Content, but the general Joy with which *Rome* was filled on that occasion.

Sospitum. vos ô pueri & puellæ
 Jam virum expertæ, malè ominatis
 Parcite verbis.
 Hic dies verè mihi festus atras
 Eximet curas : ego nec tumultum,
 Nec mori per vim metuam, tenente
 Cæsare terras.
 I pete unguentum, puer, & coronas,
 Et cadum Marfi memorem duelli ;
 Spartacum si quà potuit vagantem
 Fallere testa.
 Dic & argutæ properet Neæræ
 Myrrheum nodo cohibere crinem :
 Si per invisum mora janitorem
 Fiet, abito.
 Lenit albescens animos capillus
 Litium & rixæ cupidos protervæ.
 Non ego hoc ferrem calidus juventâ,
 Consule Planco.

10 plice vittâ, etiam prodeant :
 vos, ô pueri, & puellæ jam
 expertæ virum, parcite
 verbis malè ominatis. Hic
 dies verè festus mihi, exi-
 met atras curas. Cæsare
 tenente terras, ego nec me-
 15 tuam tumultum, nec mori
 per vim. I puer, pete un-
 guentum, & coronas, &
 cadum memorem Marfi du-
 elli ; si quà testa potuit fal-
 lere vagantem Spartacum.
 20 Dic & argutæ Neæræ, ut
 properet cohibere myrrheum
 crinem nodo. Si mora fiet
 per invisum janitorem, a-
 bito. Albescens capillus le-
 nit animos cupidos litium,
 & rixæ protervæ. Ego
 25 non ferrem hoc calidus ju-
 ventâ, consule Planco.

ANNOTATIONS.

⁷ *Neæræ*. This is a foreign Name. He speaks of her afterwards in the 15th Ode of the 5th Book.
⁸ *Plancus*. Horace was born under the Consulship of *L. Manlius Torquatus*, in the Year of Rome 688 ; and this *L. Manatius Plancus*, of whom he speaks here, and is the same with him to whom he addresses the 7th Ode of the first Book, was Consul in the Year of the City 711 ; at which time Horace was in his 23d Year. *Lambinus* reads *Consule Tullo* ; but as *Tullus* was not Consul till the Year 720, it is more probable that we ought to read *Planco*.

The KEY.

caſion. He thinks this a time, when People of all Ranks ſhould go out to meet him, and welcome his Return ; and counſels thoſe who had been Sufferers in that War, in the Loſs of their Huſbands and Children, not to utter any Complaints that might marr the Joy of that Day. He would always eſteem it a Day of Feaſting and Gladneſs ; and as now all the Enemies of the Commonwealth were ſubdued, he could live ſecure, free from any Apprehenſions either from civil Broils or foreign Wars : He would therefore celebrate it with Mirth and Jollity, and readily produce his oldeſt and beſt Wine.

Rodellius ſays that this ODE was written in the Year of the City 730 ; but *Dacier* and *Des Prez* place it in 729, about the 42d of Horace's Age, and 22 before CHRIST ; ſo that, according to that Computation, it is 1761 Years old.

ODE XV.

TO CHLORIS.

He advises her, now in her Old-Age, to set bounds to her Wantonneſs.

O *Chloris*, who art the Wife of poor *Ibycus*¹, at length ſet bounds² to your Wantonneſs, and infamous whoriſh Tricks. As you are now ripe for a timely Funeral, leave off playing
5 among the Virgins, and mixing a Cloud with the ſhining Stars³. What may very well become *Pholoë*, may not alſo be ſuitable to you, *Chloris*. Your Daughter⁴, fitter than you, beats up the Houſes of the young Men like a Prieſteſs of *Bacchus*⁵, ſtirred
10 up by the Sound of the Kettle-Drums. The Love ſhe has for *Nothus*⁶, makes her play and friſk about like a wanton Deer.

It becomes you, who are now in Age, to handle the Wooll that comes from noble *Luceria*⁷, and not to play upon the Harp,
15 or crown yourſelf with Purple Roſes, or drink till you come to the Dregs⁸ of the Caſk.

ANNOTATIONS.

¹ *Wife of poor Ibycus*. When the Courtezans of the Town became old, that they might, with the greater Impunity, carry on their unlawful Trade, they ordinarily married ſome miſerable poor Wretch, whom they rather made their Slave than Husband. Such was *Ibycus* here mentioned.

Dacier remarks, that this firſt Verſe, *Uxor pauperis Ibyci*, Wife of poor *Ibycus*, is very ſatirical, at once giving us an Idea of her Debaucheries, and deſigning her by her ſcandalous Profeſſion.

² *Set bounds*. *Muretus*, in his Edition, inſtead of *ſige modum*, has *pone modum*; which Reading *Lambinus* aſſerts he has found in many MSS. But *Torrentius* tells

us he found that Reading in only one MS. and that of no great value.

³ *Shining Stars*. The Allegory here is very juſt and beautiful; for as Clouds darken and obſcure the Stars, ſo a vicious old Woman, among Virgins, leſſens their Beauty, and brings a blot on their Reputation.

⁴ *Your Daughter*. It was the Practice for the young Men, at Night, to beat open the Doors of the Courtezans, who ſometimes, in their turn, would beat up the Doors of the young Men. *Lambinus* explains the Paſſage figuratively, that the young Women, by their Beauty and Charms, which were as ſo many Spears, and Swords,

THE KEY.

PEOPLE, who once give way to vicious Inclinations, and follow them without Curb or Reſtraint, ſeldom have it in their power to reform, even when the Pleaſures that firſt put them upon giving way to their Paſſions, can no longer be enjoyed by them. *Chloris*, who, in her Youth, had ſet no bounds to the gratifying her Paſſions, and had not ſtuck even at the moſt infamous Vices, though now grown old, ſtill continued theſe Practices, and was no leſs wanton and forward than in her youthful Days. *Horace* wrote this ſatirical ODE upon her, to force her to leave off, and repreſents how ridiculous

ODE XV.

Ad CHLORIM.

Ut jam vetula constituat modum nequitiae.

ORDO.

Uxor pauperis Ibyci,
Tandem nequitiae fige modum tuae,
Famosisque laboribus:
Mature propior define funeri
Inter ludere virgines,
Et stellis nebulam spargere candidis.
Non, si quid Pholoën satis,
Et te, Chlori, necet: filia rectius
Expugnat juvenum domos,
Pulso Thyas uti concita tympano.
Illam cogit amor Nothi
Lascivæ similem ludere capreae:
Te lanæ propè nobilem
Tonfæ Luceriam, non citharæ, decent,
Nec flos purpureus rosæ,
Nec poti vetulam fæce tenus cadi.

O Chloris, uxor pauperis
Ibyci, tandem fige
modum tuæ nequitiae, & fa-
mosis laboribus. Quum sis
jam propior maturo funeri,
define ludere inter virgines,
5 & spargere nebulam stellis
candidis. Si quid satis de-
cet Pholoën, non & te decet
ô Chlori. Filia tua rectius
expugnat domos juvenum,
ut Thyas concita pulso tym-
10 pano. Amor Nothi cogit il-
lam ludere similem lascivæ
capreae. Lanæ tonfæ propè
nobilem Luceriam decent te
vetulam, & non citharæ,
nec purpureus flos rosæ, nec
15 poti tenus fæce cadi.

ANNOTATIONS.

and Pole-Axes, forced the young Men to
open their Doors, and give them admittance.

⁵ A Priestess of Bacchus. Horace here com-
pares Pholoë, beating up the Houses of the
young Men, to a Priestess of Bacchus, be-
cause possibly, on these occasions, she was
equipt much after the manner of them.
He, no doubt, alludes, at the same time, to
their demolishing and burning the Palace of
Pentheus in Euripides.

⁶ The Love she has for Nothus. In the

Original amor Nothi, the Love of Nothus;
the Love which Nothus inspires.

⁷ Luceria, an ancient and considerable
City in Daunian Apulia, near to which
was the finest Pasturage. Strabo says, that
the Wooll of that Country was finer than
the Wooll of Tarentum, but not altogether
so white.

⁸ Dregs. In these Debauches it was the
Custom to drink till they came to the Dregs
of the Cask, when they drank Healths.

THE KEY.

culous her Behaviour was, and unsuitable to her Age. He tells her
that what became Pholoë, did not at all become her; their Ages
were different. Pholoë, who was young, might run about the Streets,
and beat up the Houses of the young Men; but it became her, who
was now out of date, to continue at home, and employ herself in
Works of Labour and Industry.

It is uncertain at what time this ODE was composed; but, as
Dacier says, we may easily conjecture that it was before the 33d of
Book I. and the 5th of Book II. for, in these two ODES, he speaks
of Pholoë as a young Girl, unacquainted with Love; whereas here
she is enamoured with Nothus.

ODE

ODE XVI.

TO MÆCENAS,

Every thing gives way to Gold. HORACE satisfied with his Condition, is compleatly happy.

A Brazen Tower, with strong Doors of Iron, guarded by watchful Dogs, had sufficiently secured *Danaë*¹, who was shut up in it, from nightly Adulterers; if *Jupiter* and *Venus* had not
5 deceived *Acrisius*, the fearful Keeper of this hidden Virgin, knowing well that the Way would be safe and easy to a God who could convert himself into a Shower of Gold.

Gold loves to make its way through the middle of Guards and
10 Attendants, more powerful than Thunder, it forces a Passage through the hardest Rocks. The House of *Amphiaras*², the Grecian Augur, was overwhelmed with a terrible Destruction by the Avarice of *Eriphyle*. The *Macedonian Hero*³ forced open
15 the Gates of Cities, and overthrew the Kings his Rivals, by the Power of his Gifts. Gifts often ensnare the cruel Captains of Ships⁴.

Care, Anxiety⁵, and a Desire of more, are the usual Attendants of increasing Riches. O *Mæcenas*, thou who art the Ornament of the Equestrian Rank, justly have I dreaded⁶ to raise myself to an eminent Station.

The

ANNOTATIONS.

¹ *Danaë*, the Daughter of *Acrisius* King of the *Argives*. He being forewarned by the Oracle, that he should be slain by his own Grandson, and having no other Daughter but this *Danaë*, he caused her to be shut up in a strong Tower, and suffered none to come near her. But all these Precautions were of no effect; for *Prætus*, the King's Brother, finding means to corrupt the Guards, got access to *Danaë*, who did not long resist his Sollicitations: Which, as soon as her Father knew, he caused her to be shut up in a Chest, and cast into the Sea, with her Son *Perseus*. But being found by a poor Fisherman of *Apulia*, she was carried to King *Filumnus*, who afterwards married her. When her Son *Perseus* came to be of Age, and had cut off the *Gorgon's* Head, he went to *Argos*, and turned his Grandfather *Acrisius* into a Stone.

² The House of *Amphiaras* the Grecian Augur. This *Amphiaras* had espoused *Eriphyle*, the Sister of *Adrastus*, King of the *Argives*. This *Adrastus* desired to carry the Augur with him to the *Theban* War; who knowing that that Expedition

would be attended with fatal Consequences, endeavoured in vain to prevent it, and, that he might avoid going, conceal'd himself, leaving *Eriphyle* only know whither he retir'd. *Eriphyle* betrayed him for a Necklace she received of *Argia* the Wife of *Polynices*, and Daughter of *Adrastus*; which Necklace had been made by *Vulcan* with exquisite Art, and was adorned with precious Stones. *Amphiaras* therefore was forced to go to that War against his Will; for he knew he should meet with his Death in it, and accordingly was swallowed up in his Chariot by an Earthquake. When he understood that he had been betrayed by his Wife *Eriphyle*, he gave it in Charge to his Son *Alcmeon*, that he should kill her; and he himself was afterwards slain by her Uncle, to revenge her Death. *Amphilochus*, the Brother of *Alcmeon*, fell before *Thebes*. And thus the Avarice of that Woman proved the entire Ruin of the House of *Amphiaras*.

³ The *Macedonian Hero*. Philip King of *Macedon*, and Father of *Alexander* the Great.

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O D E XVI.

Ad MÆCENATEM.

*Omnia patent auro. HORATIUS verò contentus est sua sorte,
quod beatum efficit.*

INCLUSAM Danaen turris ahenea,
Robustæque fores, & vigilum canum
Tristes excubiæ munierant satīs
Nocturnis ab adulteris:
Si non Acrisium virginis abditæ
Custodem pavidum Jupiter & Venus
Risissent: fore enim tutum iter & patens,
Converso in pretium Deo.
Aurum per medios ire satellites,
Et pererrare amat saxa, potentius
Ictu fulmineo. concidit auguris
Argivi domus, ob lucrum
Demersa excidio; diffidit urbium
Portas vir Macedo, & subruit æmulos
Reges muneribus. munera navium
Sævos illaqueant duces.
Crescentem sequitur cura pecuniam,
Majorumque fames. jure perhorruī
Latè conspicuum tollere verticem,
Mæcenas, equitum decus.

O R D O.

TURRIS ahenea, & robustæ fores, & strictæ excubiæ vigilum canum, satīs munierant Danaen inclusam, ab nocturnis adulteris; si Jupiter & Venus non risissent Acrisium pavidum custodem abditæ virginis: cognoscebant enim fore iter tutum & patens Deo converso in pretium. Aurum amat ire per medios satellites, & pererrare saxa, potentius fulmineo icu. Domus Argivi auguris, demersa excidio ob lucrum, concidit: vir Macedo diffidit portas urbium, & subruit æmulos reges muneribus.
15 Munera illaqueant sævos duces navium. Cura & fames majorum sequitur crescentem pecuniam. O Mæcenas, decus equitum, jure perhorruī tollere verticem latè conspicuum.
20

A N N O T A T I O N S.

Great. He commonly corrupted the Governors of Cities by Presents; and by this means found an easy Admittance into the strongest. It was a common Saying of his, *That he found no difficulty to make himself Master of any Fort, where the Gate was large enough to admit a Camel loaded with Silver.* And Valerius Maximus says, *Philippum majore ex parte mercatorem Græciæ quam virorem; That Philip might rather be called the Purchaser than the Conqueror of Greece.*

⁴ The cruel Captains of Ships. Torrensius, as Dacier remarks, had reason to reject the Conjecture of a learned Man on this Passage, in joining munera with navium; as if Horace had said the Presents of Ships, that is, the Presents that come from foreign Countries, ordinarily gain their Captains. This is very remote from the design of Horace, who intended here a satirical Reflection on some Captains of Ships, who had not done their duty in some Instances, but suffered themselves to be bribed. He

calls these Captains *sævos*, to intimate that the most stubborn and inflexible are not wholly exempt from Temptations.

⁵ Care, Anxiety, &c. So Juvenal, Sat. 14. v. 139. *Crescit amor nummi, quantum ipsa pecunia crescit. The Love of Money grows apace with its Increase, and he who has it not, least desires it.* Majorumque fames here is, as Pere Sarraden observes, an Ellipsis, bonorum being understood, *A Desire of more Riches.*

⁶ Justly have I dreaded. *Jure perhorruī tollere verticem*, and Ode i. Book I. *sublimi feriam sidera vertice*, are metaphorical Expressions. Horace, in this, follows the Example of Mæcenas, who, though Master of a great Estate, and highly in favour with Augustus, by which he could have raised himself to the highest Honours, yet satisfied himself with that of a Roman Knight; by which prudent Self-Denial he gained the Esteem of all wise Men, and became an Ornament to that Order.

The more one restrains and moderates his Desires, the more shall he obtain of Heaven. Divested of all Possessions myself,
 25 I associate with those that desire nothing⁷, and, as a Fugitive, abandon the Party of the Rich; more illustrious in the possession of a *small and seemingly contemptible Estate*, than if I should be said to lay up in my Granaries all the Corn produced
 30 in the fertile Plains of *Apulia*; poor in the midst of so great Riches.

A Fountain of clear Water⁸, and a Wood consisting of a few Acres, and a sure yearly Crop that never deceives me, surpasses
 (though he can scarcely conceive it) the Condition of an *African*
 35 King, and is a Lot preferable to his.

Altho' the Bees of *Calabria*⁹ do not make Honey for me, altho' my Wine does not ripen in a *Lestrygonian Jar*¹⁰, nor rich Fleeces grow upon Sheep that are fed in the Pastures of *Gaul*; yet pinching Poverty comes not near me; nor, should I desire
 40 more, would you refuse to gratify me.

But having moderated my Desires, I can much better pay my small Taxes, than if, joining the Kingdom of *Lydia*¹¹ to *Phrygia*¹², I were taxed at a high rate. Much is wanting to them that seek much. Happy is he to whom God hath given with a sparing hand what is sufficient for him.

ANNOTATIONS.

⁷ I associate myself with those that desire nothing. Horace here acts a very wise and commendable Part; he prefers a small Fortune, with Satisfaction and Content, to great Riches, with Care and Anxiety. It was a Saying of Democritus, *Si multa non desideret, pauca tibi multa videbuntur*. If your Desires are moderate, a little will make you as happy, as if you possessed a great deal.

⁸ A Fountain of clear Water, &c. *Segestis certa fides* here, is the contrary of *fundus mendax*, Ode i. of this Book. Horace tells

us, that with his Fountain, small Wood, and a Crop sufficient to supply his Necessities, he was happier than an *African Monarch*. But my Felicity, says he, *illam fallit, is unknown to him*, i. e. he cannot conceive how I should be happy, and he miserable, and is a Stranger to that real Satisfaction and Delight which accompanies a quiet and easy Life, void of Care and Anxiety.

⁹ Bees of Calabria. He means the Honey of *Tarentum*, a Town in Calabria, which, B. II. Ode vi. he opposes to that of *Hymet-*
 tus,

The KEY.

THE surest way to arrive at Happiness in this World, is to aim at Contentment; and when we possess a moderate Share of the good Things of it, to rest satisfied with that, without too eagerly pursuing after more, as necessary to our Ease and Well-being. A Man who sets his Heart on Honours and Preferments, seldom knows how to moderate his Desires: Every Step he advances in the way of Ambition, increases his Inclination of mounting higher, and, overlooking all that he hath hitherto attain'd, he still reckons himself unhappy, while there are any Steps left, by which he may ascend to higher
 Pre-

Quanto quisque sibi plura negaverit,
 A Dis plura feret. nil cupientium
 Nudus castra peto; & transfuga divitum
 Partes linquere gestio,
 Contemtæ dominus splendidior rei,
 Quàm si quidquid arat non piger Appulus
 Occultare meis dicerer horreis,
 Magnas inter opes inops.
 Puræ rivus aquæ, silvaque jugerum
 Paucorum, & segetis certa fides meæ,
 Fulgentem imperio fertilis Africæ
 Fallit, forte beator.
 Quanquam nec Calabræ mella ferunt apes,
 Nec Læstrygoniâ Bacchus in amphorâ
 Languescit mihi, nec pingua Gallicis
 Crescunt vellera pascuis;
 Importuna tamen pauperies abest:
 Nec, si plura velim, tu dare deneges.
 Contracto meliùs parva Cupidine
 Vectigalia porrigam,
 Quàm si Mygdoniis regnum Halyattici
 Campis continuem. multa petentibus
 Defunt multa. benè est, cui Deus obtulit
 Parcâ, quod satis est, manu.

Quanto quisque negaverit
 sibi plura, tanto feret plura
 à Diis. Nudus peto castra
 cupientium nil; & transfuga
 gestio linquere partes divi-
 tum: splendidior dominus
 25 contemtæ rei, quàm si dicerer
 occultare meis horreis, quic-
 quid Appulus non piger arat,
 inops inter magnas opes.
 Rivus puræ aquæ, & sylva
 paucorum jugerum, & certa
 30 fides meæ segetis, fallit ful-
 gentem imperio fertilis Afri-
 cæ, atque ejus forte beator
 est. Quanquam nec Calabræ
 apes mella ferunt, nec Bac-
 chus languescit mihi in am-
 phorâ Læstrygoniâ, nec pin-
 35 gua vellera crescunt Gallicis
 pascuis; tamen importuna
 pauperies abest; nec si velim
 plura, tu deneges dare. Me-
 liùs porrigam parva vecti-
 galia contracto cupidine,
 40 quàm si continuem regnum
 Alyattici Mygdoniis cam-
 pis. Multa defunt petentibus
 multa: benè est illi cui Deus
 obtulit, quod satis est, par-
 câ manu.

ANNOTATIONS.

tus, a Mountain of Attica, whose Honey was very famous.

¹⁰ Læstrygonian Jar. The Læstrygonæ were a People of Italy, on the Sea-Coast of Campania, whose City was called Formia, and was situated between Cajeta and Minturnæ. They were so called from the Læstrygonæ of Sicily, of whom they were a Colony, according to the Remark of Dacier.

¹¹ Lydia; in the Original regnum Halyattici, so called from Halyattes, a King

of it, and the Father of Cræsus, famed for his Riches.

¹² Pbrygia; in the Original Mygdoniis campis. Mygdonia was a Region bordering upon Pbrygia, one of the most fertile and opulent Kingdoms in Asia. Midas was one of its Kings, whose great Riches were exceeded only by his Covetousness. He had a power to turn whatever he touched into Gold.

THE KEY.

Preferments. On the other hand, a Man, who has learned to govern his Passions, can look upon all these with Indifference, and, content with his small Possessions that are sufficient to supply his Wants, is happier than a King or an Emperor. Pomp, Honours, and Dignities, he thinks meanly of; nor are the Advantages that flow from them, equal, in his Esteem, to the Cares, Anxieties, and Trouble, that attend them. All this Horace has finely represented to us in the present ODE. He begins with shewing the Power of Riches, which is usually the first thing Men pursue after, being necessary to enable

THE KEY.

enable them to compass their other Designs. When the Daughter of *Acrisius* was so closely shut up, that it seemed vain to attempt getting access to her; yet Gold, sufficient to remove all Obstacles, by corrupting her Keepers, found an easy Admission. The Avarice of *Eriphyle* induced her to an Action that proved the Ruin of her Family. *Philip*, King of *Macedon*, made use of the same Weapons in storming the most impregnable Forts, and the Attacks he made with this Train of Artillery seldom fail'd of Success. After the Poet has thus shewn the vast Power and Influence of Gold, he proceeds to speak of the Inconveniencies of it, and observes, that it is attended with Care and Anxiety, and usually begets a Desire after more. For this Reason, he has always dreaded Pomp and Grandeur, and, satisfied with a moderate Fortune, shunned to associate with the rich and powerful, esteeming himself much happier in his small Possessions, than if he were Monarch of the most extensive and opulent Kingdom in the World. True, says he, an *African* King can't conceive how, with a Wood of a few Acres, a Spring of clear Water, and a small Crop, my Condition should be preferable to his. He is a Stranger to that real Enjoyment which flows from

ODE XVII.

TO ÆLIUS LAMIAS.

He praises the Nobility of LAMIAS; and then admonishes him that he chearfully spend the next Day.

O *Ælius Lamias*¹, nobly descended from the antient *Lamus*², (since History records, that both the former *Lamia* were named from him, and all the succeeding Generations, and different Families of the *Lamia*, mentioned in our standing Annals) you draw your Origin from that Chief who first built the City of *Formia*³, and ruled far and wide upon the Borders of the *Liris*⁴, which empties itself into the Lake *Marica*⁵: To-mor-

ANNOTATIONS.

¹ *Ælius Lamias*. This is the same *Ælius Lamias*, of whom he speaks in the 26th Ode of the first Book. The *Ælians* were divided into seven or eight Families, all Plebeian, but very ancient, and illustrious, on account of the many Offices and Dignities they had borne. They were distinguished by different Names, as the *Tuberones*, *Parti*, *Galli*, *Sejani*, *Ligures*, *Lamia*, &c. nor ought we to omit that the Emperor *Antoninus* was of that Race.

² *Antient Lamus*. This *Lamus* was the Son of *Neptune*, who first laid the Foundations of the City *Formia*, and reigned in it. *Homer*, in the 10th Book of his *Odyssey*, says, *The seventh Day we arrived at Ithrygonia, a great City, and the Residence of King Lamus*.

³ *Formia*; anciently a famous City upon the Sea-Coast of *Campania*, between *Capri* and *Minturnæ*. It was built, as we have

THE KEY.

from an easy, quiet Life, void of Care and Ceremony. For, says he, tho' I have not the finest kind of Honey, nor the Wine that is in the greatest Repute, yet I have what is sufficient to supply the Wants and Necessities of Life and am not without many of the Comforts of it; for which reason, I regard the others rather as Superfluities and Redundancies, than things really needful. I am secure against the Attacks of Poverty; and, were I covetous of greater Possessions, I know that *Mæcenas* would not let me be without them; and this is more than sufficient to satisfy all my Desires. Men seldom know when they are well; the more we covet to possess, the greater are our Wants: He only, of all Men, seems, to me, to be really happy, on whom Heaven hath, with a moderate Fortune, bestowed a virtuous and contented Mind.

It is uncertain when this ODE was written; but it was probably in the latter Part of his Life: for altho' he begins with representing the Power and great Influence of Gold, yet his principal Design is to thank *Mæcenas* for his Liberality, and tell him he had given him what was sufficient to satisfy his utmost Desires, and, in the contented Enjoyment of it, render him happy as, in this World, he could expect to be.

ODE XVII.

Ad ÆLIUM LAMIAM.

*Laudat nobilitatem LAMIÆ; deinde admonet, ut hilariter
exigat crastinum diem.*

ÆLI, vetusto nobilis ab Lamo,
(Quando & priores hinc Lamias ferunt
Denominatos, & nepotum
Per memores genus omne fastos)
Auctore ab illo ducis originem,
Qui Formiarum mœnia dicitur
Princeps, & innantem Maricæ
Litoribus tenuisse Lirin

ORDO.

O Æli Lamia, nobilis
ab vetusto Lamo,
(quando quidem historice
ferunt & priores Lamias
hinc denominatos esse, &
omne genus nepotum per fa-
stos memores eorum) ducis
5 originem ab illo auctore, qui
princeps dicitur incoluisse
mœnia Formiarum, & latè
tyrannus tenuisse Lirin, in

ANNOTATIONS.

seen, by King *Lamus*; others give out, that it was built by the *Lacedæmonians*. But the real truth of the matter is, that the *Lacedæmonians* rebuilt and repopled it long after the *Lestrygonians*, giving it the Name of *Formia*, on account of its fine Situation, and convenient Harbour for Shipping.
* The *Liris*; a River in Italy, dividing *Latium* from *Samnium* and *Campania*, and running through *Minturnæ*, a City not far from *Formia*. After leaving *Formia*, it loses

itself in a Marsh called *Marica*. *Lamus* built Moles upon this River, and thereby rendered it navigable.

* *Marica*, a Marsh near the Mouth of the *Liris*; it was not far from a Wood, which *Strabo* describes below *Minturnæ*. This Wood was held sacred by all the Inhabitants round about; and *Dacier* is of opinion it was consecrated to *Circe*, who, after her Death, was called *Marica*. It is of *Circe*

T that

row, unless the aged Crow, the Foreteller⁶ of Rain deceive me,
 10 a Tempest from the East, will strow the Woods with many
 Leaves, and cover the Shore with usefess Sea-weeds⁷. *There-*
fore, while it is convenient, gather together your dry Wood;
 for to-morrow⁸, surrounded with your Domesticks, who shall
 15 have laid aside their Work, you will pass away the bad Season
 with a Cask of excellent Wine, and a Hog of two Months old.

ANNOTATIONS.

That we ought to understand these Lines of
 the 7th Book of the *Æneid*:

Hunc Fauno & Nymphâ genitum Lau-
rente Maricâ,

Accipimus.

King Latinus was begotten of Faunus and
 the Laurentian Nymph Marica.

⁶ The Crow, the Foreteller of Rain. Ode
 xxvii. he calls her *Divinam imbrum immi-*
nentium. The Crow presages Rain when
 she sings, or walks alone upon the Sea-
 Shore, or Banks of Rivers. Thus, *Virg.*
Georg. B. I.

Tum cornix raurâ pluvium vocat improba
voce,

Et sola in siccâ secum spatatur arena.
 Then the Crow foretold the Approach of Rain
 by her hoarse Voice, and walking alone upon
 the Shore. And Pliny, Chap. xxxv. B. 18.
Et cum terrestres volucres contra aquas clan-
gores dabant perfundentes sese, sed maxime
cornix: It is a mark of Rain, when ter-
restrial Birds, especially the Crow, make
their Voice to be heard near the Waters, or
bathe themselves.

⁷ Usefess

THE KEY.

AN honourable Descent, and opulent Fortune, are no farther to
 be valued, than as they place a Man in a proper Point of Light,
 to distinguish himself by virtuous and praise-worthy Actions. When
 a Man's Behaviour, in all Respects, corresponds with them, when
 he employs the Superiority and Advantages they give him above
 others, for the Good and Happiness of Mankind, then are they to
 be mentioned to his Honour. This was the Case of *Ælius Lamius*,
 to whom the present ODE is addressed. He was of an illustrious
 Race, had a considerable Estate, and, by his Merit and Capacity, had
 raised

ODE XVIII.

TO FAUNUS.

He prays that he would be favourable to him and his Flocks.

O *Faunus*¹, Lover of Nymphs², who always shun you, I pray that
 you would gently pass over my Confines, and sunny Fields,
 and depart³ favourable, and without hurt to my rising Flock; if
 5 I have been careful to sacrifice to you yearly a tender Kid; if I
 have

ANNOTATIONS.

¹ *Faunus*. This is the same with the *Pan*
 of the Greeks. He was called *Faunus* by
 the Latins, according to *Varro*, 6. *de Ling.*
Latin. quod soleat fari in silvestribus locis;
because he was wont to speak in the Woods

and Groves. Whence he was accounted the
 God of the Woods and Fields. He was sac-
 rificed to at Rome twice every Year: In
 the Beginning of the Spring, that he would
 preserve and cherish the rising Crop; and on
 the

Latè tyrannus. cras foliis nemus
Multis, & algâ litus inutili
Demissa tempeſtas ab Euro
Sternet; aquæ niſi fallit augur
Annoſa cornix. dum potes, aridum
Compone lignum: cras genium mero
Curabis, & porco bimeſtri,
Cum famulis operum ſolutis.

10 *nantem littoribus Maricæ.
Cras tempeſtas demiffa ab
Euro, ſternet nemus foliis
multis, & littus algâ in-
utili, niſi annoſa cornix
augur aquæ me fallit: dum
potes, compone aridum lig-
num, cras cum famulis ſo-
lutiſ operum, curabis geni-
um mero, & porco bimeſtri.*

ANNOTATIONS.

⁷ *Uſeleſſ Sea-Weeds; algâ in the Original. Thus, Satyr v. Book II.*

Et genus & virtus niſi cum re vilior algâ eſt. Both Parentage and Virtue, without an Eſtate, are of leſſ Value than a Sea-Weed.

⁸ *To-morrow. Several Commentaters take this to be the Feaſt of Lamia's Birth-Day; but it is a miſtake, as Cruquius and Des Prez obſerve: for the Antients never ſhed Blood in remembrance of that Day on which they began to live; they only offered Flowers,*

Corn, &c. So that the Mention of a Hog, &c. quite deſtroys that Opinion. What may have given riſe to that Error, was probably the Expreſſion, Cras genium mero curabis. But as Dacier obſerves, curare genium, indulgere genio, ſignify no more than diem genialiter agere. Horace therefore ſays to Lamias, that as next Day the bad Weather would hinder him from going abroad, he ought to ſpend the time at home in the moſt agreeable and diverting manner.

The KEY.

raiſed himſelf to be a Lieutenant-General in *Auguſtus's* Army, in the *Spaniſh* War; and behaved ſo well in that Station, as to be honoured and eſteemed by all good Men. *Horace* therefore, with great Propriety, here takes notice of the hereditary Honours of one who became them ſo well, and whoſe Actions added a new Grace and Luſtre to them. The Deſign of the ODE is ſufficiently explained in the Notes; ſo that it is not neceſſary to ſay any thing more of it here.

It is not eaſy to fix the Date of this ODE; *Dacier* thinks it muſt have been made after the 26th and 36th of *Book I.*

O D E XVIII.

Ad FAUNUM.

Ut ſibi ſuiſque propitius ſit.

FAUNE, Nympharum fugientum amator,
Per meos fines & aprica rura
Lenis incedas, abeaſque parvis
Æquus alumnis:
Si tener pleno cadit hædus anno;

ORDO.

O Faune, amator Nympharum fugientum, precor incedas lenis per meos fines, & aprica rura; utque abeaſque parvis alumnis: ſi tener hædus cadit pleno anno, nec

ANNOTATIONS.

the Nones of *December*, after gathering in the Fruits of the Earth, that he would ſend Health and Fruitfulneſs among their Flocks.

² *Nymphs, who always ſhun you. For Faunus, and the reſt of the ruſtick Gods, are repreſented by the Antients as very a-*

morous and ſalacious; whence they were ſhunned by the Nymphs, the chaſte Dryades, &c. who were ſuppoſed to preſide over the Woods and Trees. The Antients would mark by this the Fecundity of the Earth.

³ *Depart. Dacier* remarks here, that, in

have not been wanting to pour Wine liberally into the Cup, a Friend to *Venus*⁴, and made your antient Altar smoke with Incense.

When the Nones, *the fifth of December, sacred to you*, return,
 10 all our Flocks sport in the grassy Fields, and the whole Village⁵ celebrating your Feast, divert themselves in the Meadows with the Ox, who that Day is allowed to rest. The Woolf strays among the Lambs⁶, who fear nothing under your Protection;
 15 the Woods scatter their green Leaves to your Honour, and the Labourer rejoiceth to beat with his Foot the hated Earth.

ANNOTATIONS.

order rightly to understand the Ode, and especially this Passage of it, we ought to know that the Antients feign'd, that the greater Part of these Gods passed the Winter in one Place, and the Summer in another. *Faunus* was of this Number; he came into *Italy* on the 13th of *February*, and returned into *Arcadia* on the 5th of *December*. There was a Sacrifice to him on his Arrival, and another at his Departure.

⁴ A Friend to *Venus*. He calls the Cup the Friend or Companion of *Venus*; because

Venus and *Bacchus* are very nearly related, and the one has need of the Assistance of the other. *Ovid. Vina parant animos Veni, Wine prepares the Heart for Love.*

⁵ The whole Village. This is a Metonymy; the Place, for the People in it. *Cicero. Dicitur festus pagus per Metonymiam subjecti pro incolis pagi, qui tuo numine feriantur à negotiis, & bos solutus à jugo. The whole Village feasting, is a Metonymy of the Subject for the Inhabitants of the Village, who, to celebrate your Feast,*

THE KEY.

AS *Pan* was the Deity supposed to preside over the Flocks and Fields, the Antients usually made their Addresses to him; in the Spring, that he would render their Lands fruitful; and in Winter, that he would preserve their Flocks during the bad Season. The ODE now before us may be considered as an Address of this kind. It consists of two Parts: The first contains the Prayers of the Poet, that

ODE XIX.

TO TELEPHUS.

He facetiously reproves him, that, dedicating himself to antient History, he overlooks what belongs to a pleasant and happy Life.

O *Telephus*¹, you relate how many Ages passed between *Inachus*² and *Codrus*³, who was not afraid to die for his Country,

ANNOTATIONS.

¹ *Telephus*; a Poet of *Horace's* Acquaintance, and his Rival with respect to his Mistress *Lydia*, as we may collect from *Ode* xiii. *B. I.* He, meeting *Horace* when *Mu-*

rena was received *Augur*, entertained him only with Remarks on the *Grecian History*. *Horace* interrupts him, saying, that he should rather think at what Hour they

Larga nec defunt Veneris sodali
Vina crateræ : vetus ara multo
Fumat odore :
Ludit herboſo pecus omne campo,
Cum tibi Nonæ redeunt Decembres :
Feſtus in pratis vacat otioſo
Cum bove pagus :
Inter audaces lupus errat agnos :
Spargit agreſtes tibi ſilva frondes :
Gaudet inviſam pepuliſſe foſſor
Ter pede terram.

*[Larga vina defunt crateræ
ſodali Veneris : & vetus
ara tua fumat multo odore.
Cum Nonæ Decembres, tibi
conſecratæ, redeunt, omne
pecus ludit herboſo campo ;
pagus feſtus vacat in pratis
cum otioſo bove : lupus errat
inter agnos audaces ; ſilva
ſpargit tibi agreſtes fron-
des ; foſſor gaudet pepu-
liſſe ter pede inviſam ter-
ram.]*

ANNOTATIONS.

*ceafe from their ordinary Labour, and the Ox
is freed from the Yoke. Des Prez will have it,
that this Feaſt was copied from the Jewiſh
Sabbath, on which Reſt was enjoined both to
Man and Beaſt.*

*6 The Wolf ſtrays among the Lambs.
Dacier obſerves, that this was a great Proof
of the Power of Faunus, and of the Con-
fidence the Village had in his Protection.*

*Thus the Prophet Iſaiab, to mark the
Power of the Meſſiah, and the Peace which
his coming ſhould ſpread over the Earth,
makes uſe of the ſame Figure, Ch. xi. 6.
The Wolf ſhall lie down with the Lamb, and
the Leopard with the Kid, and the Calf, and
young Lion, and the Faſting together, and a
little Child ſhall lead them.*

THE KEY.

that the God would be favourable; and the Motives he urges; that his Suit might be heard, viz. the Zeal and Aſſiduity he ſhewed in his Worſhip. The ſecond may be conſider'd as a celebrating the Praise of the God, by recounting his Benefits, the Confidence all had in his Protection, and the Joy and Feaſting of the Village.

It is uncertain at what time this ODE was written.

ODE XIX.

Ad TELEPHUM.

*Jocoſè reprehendit eum, quòd deſcribens veteres hiſtorias, negli-
gat ea quæ pertinent ad jucundè vivendum.*

QUANTUM diſtet ab Inacho
Codrus, pro patria non timidus mori,

ORDO.

*[O Telephe, narras quan-
tum Codrus, non ti-
midus mori pro patria, diſtet*

ANNOTATIONS.

*could beſt meet, to drink to the Health of
the new Augur, and ſhow their Joy at the
Honour done to one of their beſt Friends.*

*2 Inachus ; the King of the Argives, who
founded a Kingdom at Argos, in the Year
of the World 2093, in the time of the Pa-
triarch Abraham, as Dacier has it.*

*3 Codrus ; the laſt King of Athens. He
was the Son of Melanthus, who was de-*

*ſcended from Neleus King of Pylos, who
was the firſt of that Race that reigned in
Athens, in the room of Thymetes, the na-
tural Son of Demophoon, the Son of Theſeus.
In the time of this King, the Peloponne-
ſians, being engaged in a War with the
Athenians, were told by an Oracle, that
Victory ſhould fall to that Side whoſe Ge-
neral ſhould be ſlain. Codrus hearing of*

- try ; you speak of the Race of *Æacus*, and give an History of all
 5 the Battles that were fought under the sacred Walls of *Troy* ; but
 you are quite silent at what Price we may buy a Hoghead of
 the best *Chian* Wine, who will warm the Bath ⁴, who will afford
 us his House, and at what Hour I can fence against the piercing
 Colds ⁵.
- 10 Speedily, Boy, give me a Cup in honour of the New Moon ⁶,
 one for Midnight, and one in honour of the Augur ⁷ *Murena* ⁸.
 Then let the Cups be mixed, three or nine moderate ones. The
 Poet, in his Enthusiasm, who makes his Court to the Muses, will
 15 demand that the Number of Cups be nine. But the Grace,
 joined with the two naked Sisters, *Euphrosyne* and *Thalia*, averse
 to Noise, will not allow above three. *I must drink liberally to-
 day* ; this Madness pleases me. Why doth the Sound of the *Be-
 20 recynthian* Horn ⁹ cease ? Why doth the Flute hang upon the
Wall, with the silent Harp ? I hate to see Hands, skilful in play-
 ing, not employed. Spread, Boy, Roses upon the Table. Let
 envious *Lycus* ¹⁰ hear our mad Noise, and our Neighbour very
 25 unfit for that old Gallant. *Chloe*, now ripe for Marriage, is in
 love with your bushy fine Locks, and Beauty, more shining than
 the Stars of the Night. I burn with the slow Fire of Love ¹¹,
 kindled in me by the amiable *Glycera*.

A N N O T A T I O N S .

it, went disguised into the Camp of the Enemy, and, quarrelling with a private Soldier was slain by him. Upon this, the *Peloponnesians* departed, and left the *Athenians*, in Peace. According to *Dacier*, he lived about the time of *Saul*, in the Year of the World 2882, a hundred Years after the *Trojan* War. By this Computation, the Number of Years between *Inachus* and *Cor-
 drus* must have been 789.

⁴ Warm the Bath. *Temperet aquam ignibus*. The Antients always bathed before they sat down to their Feasts.

⁵ Piercing Colds. In the Original *Pelignis frigoribus*. The *Peligni* were a People of Italy, separated from the *Sabines* by the *Marfi*. Their Country is very mountainous, and consequently extremely cold ; whence the Expression *Pelignum frigus*.

⁶ New Moon. It would seem *Horace* was at Table when he made this Ode ; for he here continues his Discourse, and, without waiting for the Answer of *Telephus*, calls for a Cup, meaning, that they ought not any longer to defer celebrating the Feast.

⁷ The Augur. The College of Augurs was instituted at *Rome* by *Numa*. They were at first only four in Number, all Patricians. The Commons being afterwards admitted to the same Honour, they were increased to nine. In fine, *Sylla* added six more, and made the Number fifteen. It was an Office of the highest Consideration, because it was in their power to render fruitless all the Resolutions and Debates of the Senate and People. This was the Reason, that Men of the first Rank of the Commonwealth, who had been Consuls, and honoured with a

Triumph,

The KEY.

IT is a most agreeable Talent in a Historian, to be able to draw up his Armies and fight his Battles, in proper Expressions ; to set before our Eyes the Rises and Causes of the War, the Wisdom and Conduct of the Generals, the Bravery and Resolution of the whole Army, and the Divisions and Jealousies of the great Men, leading us, Step by Step, into the several Actions and Events of the

Narras, & genus *Æaci*,
 Et pugnata sacro bella sub Ilio :
 Quo Chium pretio cadum
 Mercemur, quis aquam temperet ignibus,
 Quo præbente domum, & quotâ
 Pelignis caream frigoribus, taces.
 Da Lunæ properè novæ,
 Da noctis mediæ, da, puer, auguris
 Murenæ : tribus aut novem
 Miscentur cyathis pocula commodis.
 Qui Musas amat impares.
 Ternos ter cyathos attonitus petet
 Vates : tres prohibet supra
 Rixarum metuens tangere Gratia,
 Nudis juncta sororibus.
 Infanire juvat : cur Berecynthiæ
 Cessant flamina tibiæ ?
 Cur pendet tacitâ fistula cum lyrâ ?
 Parentes ego dexteras
 Odi : sparge rosas : audiat invidus
 Dementem strepitum Lycus,
 Et vicina seni non habilis Lyco.
 Spissâ te nitidum comâ,
 Puro te similem, Telephe, vespero,
 Tempestiva petit Chloe * :
 Me lentus Glyceræ torret amor meæ.

ab Inacbo, & genus *Æaci*
 & bella pugnata sub sacro
 Ilio. Taces verò, quo pretio
 5 mercemur Chium cadum ;
 quis temperet aquam igni-
 bus, quo præbente domum,
 & quotâ horâ caream Pe-
 lignis frigoribus. Da pro-
 perè, puer, poculum Lu-
 10 næ novæ ; da poculum
 noctis mediæ ; da auguris
 Murenæ. Pocula miscen-
 tur tribus aut novem cya-
 this commodis. Vates qui
 amat Musas impares, is
 attonitus petet ter ternos
 15 cyathos. Gratia, juncta
 nudis sororibus, metuens
 rixarum, prohibet tangere
 supra tres. Juvat insanire.
 Cur cessant flamina tibiæ
 Berecynthiæ ? Cur pendet
 20 fistula cum tacitâ lyrâ ?
 Ego odi parentes dexteras :
 sparge rosas : audiat in-
 vidus Lycus dementem stre-
 pitum, & vicina non ha-
 bilis seni Lyco. O Telephe,
 25 tempestiva Chloe petit te
 nitidum spissâ comâ, te si-
 milem puro vespero. Len-
 tus amor Glyceræ meæ tor-
 ret me.

* Rhode, Bentl.

ANNOTATIONS.

Triumph, were so desirous of having a Place among them. The Emperors themselves earnestly sought after it. *Augustus* thought he did great Honour to his Son *Lucius Cæsar*, by procuring him that Dignity.

⁸ *Murena*. This is the same *Lucinius Murena*, who was Brother in Law to *Mæcenas*, and afterwards conspired against *Augustus* ; see Book II. Ode x.

⁹ *Berecynthian Horn*. This is the same with the *Phrygian Flute*. It was so called from *Berecynthus* a Mountain in *Asia*, up-

on the Borders of *Phrygia* and *Caria*, not far from *Apamia* and Mount *Celæne*. *Baud*. Upon this Mountain *Cybele*, the Mother of the Gods, was worshipped.

¹⁰ *Lycus* ; an old Man, *Horace's* Neighbour, who kept a young Mistress. The Poet, as *Dacier* observes, mentions him no where else.

¹¹ *Slow Fire of Love*. In the Original *Lentus amor*. The Expression is much the same with that, Ode xiii. Book I. *Quam lentis penitus macerer ignibus*.

THE KEY.

the History. We love to see the Subject unfolding itself by just Degrees, and breaking in upon us insensibly, that we may be kept in a pleasant Suspense, and have time given us to raise our Expectations, and side with one of the Parties concerned in the Relation. *Telephus*, to whom this ODE is addressed, was, no doubt, a Man of a rare Genius this Way, and so fond of the Study of History and Antiquity,

The KEY.

Antiquity that he could think of nothing else. His Conversation constantly ran upon this Subject; and even, on these Occasions, where nothing but Mirth and Jollity ought to have taken place, this was frequently made the Theme of Discourse. When *Murena* was chosen Augur, *Horace*, with some of his Friends, had, 'tis likely, met together, to express their Joy on that Occasion. *Telephus*, who was one among them, according to his usual way, introduced a Discourse of History, and entertained them with calculating the *Æra's* and *Epocha's* of Antiquity. *Horace*, instead of giving a direct Answer

O D E XX.

To PYRRHUS.

Not to take away beautiful *NEARCHUS* from his Mistress.

O *Pyrrhus* ¹, don't you see ² to what Danger you expose yourself, when you attempt to carry off the Young of a *Getulian* Lioness ³? You, who are a timorous Robber, will soon fly the obstinate Fight, when she shall force her Way through opposing Crouds of young Men, demanding back the beautiful *Nearchus* ⁴. A great Contest then will arise, which of you shall enjoy the Prize.

Meantime ⁵, while you draw out your swift Arrows, and she prepares her fearful Teeth, 'tis said that *Nearchus* ⁶, Arbiter of Fight, has placed the Palm under his bare Foot, and refreshes, in the gentle Wind, his Shoulders, adorned with his perfumed Hair, beautiful as *Nireus* ⁷, or the young *Trojan* ⁸, whom *Jupiter* stole from Mount *Ida* ⁹.

A N N O T A T I O N S.

¹ *Pyrrhus*. He was a Friend and Acquaintance of *Horace's*; see *Ode* iv. of this Book.

² *Don't you see*. *Horace* here brings in an Allegory by way of a Question, comparing a Woman, deprived of her Lover, to a Lioness that has lost her Young.

³ *Getulian Lioness*. *Getulia*, a Country of *Africa*, near the *Syrtes*; a Nursery of Lions, and inhabited by a brave and warlike People. *Virg. Æ.* 4 40.

Hinc Getulæ urbes, genus insuperabile bello.

Hence the Cities of the Getulians, a People unconquerable in War.

⁴ *Nearchus*, a Greek Word, the same with *Nauclerus* in Latin; the Master or Governor of a Ship. Here it is a proper Name.

⁵ *Mean time*. This is a Continuation of the Allegory mentioned in the second Note. He gives Arrows to *Pyrrhus*, as a Man, and Teeth to her, as a Lioness.

⁶ *'Tis said that Nearchus*. This is a metaphorical

The KEY.

TIS probable, that that *Pyrrhus*, to whom this ODE is addressed, was a Friend or Companion of *Horace*. He was endeavouring

The KEY.

swer to what he said, interrupted, by singing of this ODE, which we may suppose made *extempore*, and at Table. He tells him, that it was more suitable at present, to think of providing good Wine, to drink to the Health of the new Augur, and shew their Joy at the Honour which was done to one of their best Friends.

This ODE, according to *Dacier* and *Des Prez*, was written in the Year of the City 730, and 43d of *Horace's* Age, and 21 before CHRIST. According to which Computation, it is now 1760 Years old.

ODE XX.

Ad PYRRHUM.

Ne abstrahat formosum NEARCHUM à sua meretricula.

NON vides quanto moveas periclo,
 Pyrrhe, Getulæ catulos lænæ:
 Dura post paulò fugies inaudax
 Prælia raptor:
 Cum per obstantes juvenum catervas
 Ibit insignem repetens Nearchum:
 Grande certamen, tibi præda cedat
 Major, an illi.
 Interim dum tu celeres sagittas
 Promis, hæc dentes acuit timendos:
 Arbiter pugnæ posuisse nudo
 Sub pede palmam
 Fertur, & leni recreare vento
 Sparsum odoratis humerum capillis:
 Qualis aut Nireus fuit, aut aquosâ
 Raptus ab Idâ.

ORDO.

O Pyrrhe, an non vides
 quanto periculo moveas
 catulos Getulæ lænæ?
 paulò post tu inaudax raptor
 fugies dura prælia; cum
 5 ibit per obstantes catervas
 juvenum, repetens insignem
 Nearchum; grande certamen
 erit inter vos, an major
 præda cedat tibi, an illi.
 Interim, dum tu promissas
 celeres sagittas, & dum hæc
 10 acuit dentes timendos; Ne-
 archus, arbiter pugnæ, fer-
 tur posuisse palmam sub nu-
 do pede, & recreare hume-
 rum sparsum odoratis capil-
 lis leni vento: qualis aut
 15 Nireus fuit, aut Ganymedes
 raptus ab aquosâ Idâ.

ANNOTATIONS.

taphorical Way of speaking; shewing the great Indifference of *Nearchus*, and how little he regarded which of them got the Victory. *Palma*, the Palm, is a Metonymy of the Sign, for the Thing signified.

⁷ *Nireus*, the Son of *Charopus* and *Aglæa*, King of *Naxos*, an Island of the *Ægean* Sea. He was the most beautiful of all the *Grecian* Princes before *Troy*, except *Achilles*.

⁸ The young Trojan. *Ganymedes*, the Son of *Tros*, King of *Troy*, whom *Jupiter*, in the Form of an Eagle, snatched up, and made his Cup-bearer, instead of *Hebe*.

⁹ Mount *Ida*; a high Hill in *Phrygia*, not far from *Troy*, famous for the Controversy of *Pallas*, *Juno* and *Venus*, about the Apple of Discord, which was adjudged to *Venus* by *Paris*.

The KEY.

vouring to alienate the Heart of *Nearchus* from a Mistress, who was desperately in love with him. The Poet advises him to give over the

The KEY.

the Attempt. *Horace* very naturally compares the Lady to a Lionsess that has lost her Young; and thereby intimates to his Friend the Danger he would be exposed to, if he persisted in his Design: For, of all the Passions, Revenge gives us the least Quiet, and sets us most eagerly on to attempt something against the Person who has offended

ODE XXI.

To his BOTTLE.

He merrily admonisheth it to pour out good old Wine in honour of *CORVINUS*. Afterwards takes occasion to sum up the Virtues of Wine.

O Worthy Cask ¹, of the same Age with me ², who wast born when *Manlius* was Consul; whether you carry in your Bosom ³ Joy or Grief, Quarrels, or the furious Transports of Love, or easy and quiet Sleep; under whatever Consulship ⁴ you was stored with good *Massic* Wine; O, worthy to be produced on the best Day of the Feast, come down, at the Desire of *Corvinus* ⁵, to furnish us with the choicest Wine.

Altho' he be instructed in the Principles of the *Socratical* Philosophy ⁶, yet will he prove no Enemy to thee. It is known that the Virtue of old *Cato* ⁷ was often enliven'd and invigorated by Wine. You, with a gentle Violence ⁸, can tame the most obstinate Mind; you can soften the Cares of the Wife, and bring to light their most hidden Secrets. You restore Hope and Resolution

ANNOTATIONS.

¹ O worthy Cask. *Pia Testa. Jocularia est hæc Ode (ait Chobotius) ubi Poeta colloquitur cum sua ampbora, tanquam cum bovine, ac ipsi tribuit, quæ vino in ipso contento maximè conveniunt.* This Ode is of a jocular kind, where the Poet addresses his Cask, as if it were a Man, and ascribes to it what agrees only to the Wine it contains.

² Of the same Age with me. That is, filed the same Year in which I was born, under the Consulship of *L. Manlius Torquatus* and *L. Aurelius Cotta*, in the Year of the City 688.

³ Whether you carry in your Bosom. *Horace* describes here the different Effects of Wine, according to the different Tempers of those who drink of it. And, that he might do it with the greater Wit and Judgment, he makes use of a very agreeable Figure, by

saying, that the Cask carries, in its Bosom, Complaints, Mirth, Quarrels, Love, and Sleep. This, it must be allowed, is a very ingenious Way of describing the Thing.

⁴ Under whatever Consulship. The Romans, when they filled a Cask with Wine, commonly marked it with the Name of the Person who was Consul at that time; so that the Age of the Wine always appeared from the Name that was upon the Vessel.

⁵ *Corvinus*. This is the same *M. Valerius Messala Corvinus*, who was Consul in the Year of the City 722, and is so much celebrated by *Tibullus*. But all the Praises of that Poet do him not so much Honour, as the single Elogium of *Cicero*, in his 15th Letter to *Brutus*. *Cave putes probitate, constantiâ, curâ, studio reipublicæ quidquam illi esse simile, &c.* Nor can any Person be found who

The KEY.

offended us. He, at the same time, endeavours to expose the Folly and Vanity of this Contest, by the Indifference and Contempt wherewith this young Man regarded the Pursuits both of the one and the other.

It is uncertain at what time this ODE was written.

ODE XXI.

Ad AMPHORAM.

Jocosè admonet eam, ut effundat vetustum vinum in gratiam CORVINI; undè occasione oblata commemorat laudes vini.

ORDO.

O Nata mecum consule Manlio,
 Seu tu querelas, five geris jocos,
 Seu rixam, & insanos amores,
 Seu facilem, pia testa, somnum :
 Quocunque lectum nomine Massicum
 Servas, moveri digna bono die ;
 Descende, Corvino jubente
 Promere languidiora vina.
 Non ille, quanquam Socraticis madet
 Sermonibus, te negliget horridus
 Narratur & prisca Catonis
 Sæpe mero caluisse virtus
 Tu lene tormentum ingenio admoves
 Plerumque duro : tu sapientium
 Curas & arcanum jocofo
 Consilium retegis Lyæo :
 Tu spem reducis mentibus anxiiis,

O Pia testa, nata mecum Manlio consule, seu tu geris querelas, five jocos, seu rixam, & insanos amores, seu facilem somnum, quocunque nomine servas lectum Massicum ; O digna moveri bono die, descende, Corvino jubente, promere languidiora vina. Ille, quanquam madet sermonibus Socraticis, non horridus negliget te. Virtus prisca Catonis narratur & (etiam) sæpe caluisse mero. Tu plerumque admoves leve tormentum ingenio duro ; tu retegis curas & arcanum consilium sapientium jocofo Lyæo : Tu reducis spem viresque mentibus anxiiis, & addis

ANNOTATIONS.

who equals him in Probity, Resolution, and a Concern for the Commonwealth.

^o *Socratical Philosophy.* The same with the Academick. *Socrates*, who was the Founder of this Philosophy, was an *Athenian* by Birth, and declared by the Oracle of *Apollo* to be the wisest Man in his Time. *Quintilian* calls him the Fountain, as *Tully* before him, the Prince of Philosophers. He was Master of *Xenophon* and *Plato*, who have given a full Account of him ; for he left nothing in Writing himself. He dedicated himself chiefly to the Study of Morality. In his Old-Age, when he was accused of contemning the Gods, he was condemned to drink off a Cup of Poison, which he did with a serene and chearful Counte-

nance, and behaved with the utmost Probity and Resolution to the very last. After his Death, the *Athenians*, repenting of their Rashness, in condemning, without sufficient Evidence, this great and good Man, and full of Indignation against those who had wrongfully accused him, put them to death, and erected Statues to his Honour.

⁷ *Old Cato.* Cato the Censor, not Cato of *Utica*, as some groundlessly imagine.

⁸ *You, with a gentle Violence.* In the Original, *admovere tormentum*, of the same Import as *adhibere vim*. It is a Metaphor taken from War, when they advance with their Batteries and Machines to assault a Town.

solution to the most dejected Minds, and give Boldness to the Poor, who, after sharing your Favours, fear neither the stern Look of Monarchs, nor the Arms of the Soldiers.

O honourable Cask, may *Bacchus*, and *Venus*, if she will be
20 favourably present, with the Graces slow to untie the Knot of Concord, and the burning Lamps, continue you, and our Assembly, until the returning Sun⁹ eclipses the feeble Light of the Stars.

ANNOTATIONS.

⁹ *The returning Sun.* It was common for these nocturnal Meetings to keep together, till Day-light made them think of parting. Thus *Horace*, in the 8th Ode of the same Book, says to *Mæcenæ* :
— *Et vigiles lucernas*
Perfer in lucem.

And

The KEY.

CHEARFULNESS is that excellent Frame of Mind, whereby a Man is not only easy in his Thoughts, but also a perfect Master of all the Passions, Powers, and Faculties of his Soul : His Imagination is always clear, and his Judgment undisturb'd ; his Temper is even and unruffled, whether in Action or Solitude. He comes with a Relish to all those good Things Nature has provided for him, tastes the Pleasures of the Creation which are round about him, and does not feel the full Weight of those accidental Evils to which the Life of Man is obnoxious. As this Chearfulness therefore is the Life and Soul of Conversation and Company, we should always endeavour to be possessed of it, when we expect to meet with any of our Friends. This was the Case with *Horace*, when he wrote this

ODE XXII.

To DIANA.

He consecrates to her the Pine-Tree that shaded his Country-Seat.

O *Diana*¹, three-fold Goddess², Virgin-Protectress of the Mountains and Groves, who, being thrice invocated³, hearest the Prayers of Women in Child-birth, and deliverest them

ANNOTATIONS.

¹ *Diana.* The Daughter of *Jupiter* by *Latona*, born at the same Birth with *Apollo*. She was remarkable for her Chastity, avoided the Company of Men, and lived in the Woods, where she exercised herself, and the Nymphs her Companions, in hunting of wild Beasts, carrying always about with her a Bow and Quiver. She had had many Temples built to her, of which that at *Ephesus* was the most famous.

² *Three-fold Goddess.* Either because of the three-fold Name she bore, *Luna* in Heaven,

Viresque; & addis cornua pauperi,
Post te neque iratus trementi
Regnum apices, neque militum arma. 20
Te Liber, &, si læta aderit, Venus,
Segnesque nodum solvere Gratiaë,
Vivæque producent lucernæ,
Dum rediens fugat astra Phœbus.

cornua pauperi, post te neque trementi iratos apices regum, neque arma militum. Te producent, Liber & Venus, si læta aderit, & Gratia segnes solvere nodum, vivæque lucernæ, donec Phœbus rediens fugat astra.

ANNOTATIONS.

And *Propertius*, to testify his Joy at the Victory obtained by *Augustus* in the Battle of *Actium*, says:

*Sic noctem paterâ, sic ducam carmine donec
Iniciat radios in mea vina dies.
" I will spend the Night with a Poem, un-
til the Sun darts his Beams on my Wine.*

The KEY.

this ODE. *Corvinus* meeting him one Day, told him that he would come to sup with him: Upon this, *Horace* endeavours to put himself into as good a Humour as possible, and addresses his Cask to furnish him with the best of Wine. Wine is a Friend to Learning and Philosophy; it enlivens the Genius, and strengthens Virtue. Wine relieves our Cares, drives away Despair, and gives Courage to the indigent and unfortunate.

Rodellius dates this ODE either from the Year of the City 723, when *Corvinus* enter'd upon his Consulship, or from the Year 726, when he triumphed for his Victory over the *Gauls*. According to that Computation, it was either in the 36th or 39th Year of *Horace's* Age, before CHRIST 28 or 25; so that it must be either 1767, or 1764 Years old.

ODE XXII.

In DIANAM.

Consecrat Pinum imminentem villa suæ.

MONTIUM custos nemorumque virgo,
Quæ laborantes utero puellas
Ter vocata audis, adimisque letho,
Diva triformis;

ORDO.

O Diana, Diva triformis, virgo custos montium nemorumque, quæ ter vocata, audis puellas laborantes, adimisque letho: pinu,

ANNOTATIONS.

Heaven, *Diana* on Earth, and *Proserpine* in Hell; or because of the threefold Appearance of the Moon, the Crescent, the Half, and the Full Moon.

³ *Thrice invocated.* If we consider the Difficulty that attends Child-birth, and the Danger there is either of losing the Mother, or the Child, it will not seem strange that

the Antients usually ascribed a fortunate Delivery to the Assistance of some Goddess. The Women usually offered their Prayers to her on that occasion. *Ter. And.*

*Juno Lucina, fer opem. serva m: obsecro.
O Lucina, help, preserve me, I beseech you. Cicero de Nat. Deor. Ut apud Græcos Dianam eamque Luciferam, sic apud nos*

- 5 them from Death : The Pine-Tree ⁴ hanging over my Village, I consecrate to thee, which I promise to sprinkle every Year joyfully with the Blood of a Boar ⁵, meditating a cross Bit to his Adversary.

ANNOTATIONS.

trois Junonem Lucinam in pariendo invocant. As among the Greeks, 'tis usual for Women in Child-birth to call upon *Diana Lucifera*; so among the Romans, they invoke *Juno Lucina*.

⁴ The Pine-Tree. The Pine was com-

monly sacred to *Cybele* and *Isis*. Horace here consecrates it to *Diana*, because, as *Dacier* observes, *Diana*, *Isis*, *Cybele*, *Ceres*, &c. were but different Names of the different Attributes of the same Divinity.

⁵ A

The KEY.

THE Propensity of the Mind to religious Worship, and its natural Tendency to fly to some superior Being for Succour in Dangers and Distresses, are strong Proofs of a God and Providence; and that we were originally designed for the Worship and Service of the supreme Creator of all Things. Upon receiving any extraordinary and unexpected Good-Fortune, Gratitude naturally arises in our Minds to some invisible Superintendent; and we are forced to acknowledge that Wisdom and Goodness shine in the Make and Constitution of Things. Horace, in this ODE, makes his Acknowledgments to *Diana* for the Succour she had granted to one of his Mistresses.

ODE XXIII.

TO PHIDYLE.

The Gods are to be worshipped with pure Hands, and the Testimony of a well-spent Life.

- O Rustick *Phidyle* ¹, if you have lifted up your extended Hands with their Palms ² towards Heaven at the New Moon ³, if you have appeased the Household-Gods with Incense, Corn of this Year's Growth ⁴, and a hungry Pig ⁵: Your fruitful Vine shall not feel the destroying South-West Wind, nor your Corn the barren Blasting ⁶; the tender Young of your Flocks shall escape unhurt the dangerous Season of Autumn.

For

ANNOTATIONS.

¹ *Phidyle*. A proper Name, derived from the Greek *Φειδωλός*, *ἀλή*, *parcus*, *frugal*, *sparing*. She was probably Horace's House-keeper, and had demanded the Liberty of offering sumptuous Sacrifices. For the Women, who in the Country are much given to Superstition, were commonly intrusted with the Care of the domestick Sacrifices.

² With their Palms towards Heaven. This was the ordinary Gesture in Prayer, and is

so natural and proper to that Duty, that almost all Nations and Religions have observed it. They always lifted up their Hands in such manner, that the Palm was turned towards Heaven; and this is the *manus supinas* of the Original. In the first Book of the *Aeneis*, where *Aeneas* is overtaken with a Storm, he addresses the Gods in this Posture: —*Duplices tendens ad sidera palmas*.

3

Lifting

Imminens villæ tua pinus esto,
Quam per exactos ego lætus annos
Verris obliquum meditantis ictum
Sanguine donem.

5 *imminens villæ, esto tua,
quam ego per exactos annos
lætus donem sanguine verris
meditantis ictum obliquum.*

ANNOTATIONS.

5 *A Boar.* The Heathens never offered a She-Animal in Sacrifice to *Diana*, but commonly a Boar, or a He-Goat, because these were very much given to *Veneris*, and consequently the Sacrifice of them would be the more acceptable to that chaste Goddess.

The KEY.

treffes in Child-bed; and in Testimony of his Thankfulness for so great a Favour, consecrates to her the Pine-Tree that shaded his Country-Seat, under which he promises every Year to sacrifice a Boar, and sprinkle the Tree with its Blood.

When this ODE was writ, is uncertain. *Du Hamel*: *Hanc Oden imminente partu Glyceræ scripsit Horatius, qua ipsi parturienti Dianam precatur.* *Horace*, says *Du Hamel*, wrote this ODE when *Glycera* was at the point of Lying-in, in which he prays *Diana* to be propitious to her.

ODE XXIII.

Ad PHIDYLEN.

Dii puris manibus, ac conscientia vitæ benè actæ, sunt colendi.

CÆLO supinas si tuleris manus
Nascente Lunâ, rustica Phidyle:
Si thure placâris & hornâ
Frugæ Lares, avidâque porcâ;
Nec pestilentem sentiet Africum
Fœcunda vitis, nec sterilem seges
Rubiginem, aut dulces alumni
Pomifero grave tempus anno.

ORDO.

O *Phidyle rustica, si
tuleris cælo manus
supinas, nascente Lunâ:
si placâris Lares thure,
& hornâ frugæ, avidâque
porcâ; nec fœcunda vitis
5 sentiet pestilentem Africum,
nec seges sterilem rubigi-
nem, aut dulces alumni gra-
ve tempus anno pomifero.*

ANNOTATIONS.

Lifting up the Palms of both his Hands to Heaven. And in the 4th *Æneis*, where *Iarba* prays against *Æneas*, when he heard that he was to marry Queen *Dido*, and might at last subdue him:

*Dicitur ante aras media inter numina
divum,*

*Multa Jovem manibus supplex orâsse
supinis.*

He stood before the Altar, amidst the Images of the Gods, and with the Palms of his Hands lifted towards Heaven, put up many Petitions to Jupiter. That is, he made a long Prayer to him in that Posture.

3 *At the New Moon.* *Nascente Lunâ*, at the Birth of the Moon; a Metonymy for the Time of the Moon's first Appearance. This was the usual Time of Sacrifice in the Country.

4 *Corn of this Year's Growth.* In the Original *hornâ frugæ*. *Hornus* comes from the Greek Word ὥρος, a Year.

5 *A hungry Pig.* For this was the Sacrifice most commonly offered to the Household Gods.

6 *The Barren Blasting.* *Rubigo* (which is the Word used in the Original) is when the

For the devoted Victim⁷ which feeds on snowy *Algidus*, among
 10 the Oaks and Elms, or is nourished by the Pastures of *Albania*,
 shall tinge with its Blood the Axes of the Priests. It is not re-
 quired of you to appease your Household-Gods with the Blood
 of many Sacrifices; it sufficeth to crown them with Rosemary
 15 and Myrtle.

If you touch the Altar⁸ with pure Hands, your offering of a
 Handful of Bran and Salt will appease the angry Gods; nor
 would a sumptuous Sacrifice be more acceptable.

ANNOTATIONS.

Ears of the Corn become dry, and go into Powder; it is most commonly thought to be owing to the too great Heat of the Sun.

⁷ For the devoted Victim. He means that these Victims were reserved for the publick Sacrifices made by the Priests, which ought

to be more magnificent; and that private Persons should regulate their Expence by their Revenues.

⁸ If you touch the Altar. This Passage has very much embarras'd the Commentators; it

The KEY.

THERE is not, among all the ODES of *Horace*, one in which he expresses himself with more Justice of the Supreme Being, or shews better Sentiments of Morality. *Phidyle*, who was probably *Horace's* House-keeper in the Country, imagined (as ignorant People are very apt to do) that the Gods were best pleas'd with magnificent Sacrifices; and therefore begged that he would allow her to be at a greater Expence in their Worship. *Horace*, by way of answer, writes this ODE; in which he tells her that the Gods were not so attentive

ODE XXIV.

He inveighs against the Vices of the Age, and proposes a Remedy for them.

ALTHO' you fill the *Tuscan* and *Apulian* Sea with your Houses and Palaces, altho' you are possess'd of greater Riches than can be found in the untouched Treasures of *Arabia*¹, and
 5 opulent *India*²; yet if once cruel Necessity³ fix his Adamantine Claws upon these lofty Edifices, you'll neither be able to free your Mind from Fears, nor deliver yourself from the Stroke of Death.

Happier

ANNOTATIONS.

¹ The untouched Treasures of Arabia. This Ode was written before *Ælius Lærgus* had led an Army against the *Arabians*, and made them subject to the *Romans*, which happen'd not till the tenth Consulship of *Augustus*. *Arabia* had been famous for its Riches long before this Time.

² Opulent India. The *East Indies*, both on this and the other side the *Ganges*, *Strabo*, gives a particular Description of it in his 15th Book.

³ Cruel Necessity. This is a Metaphor taken from the Custom of fixing every Year

Nam, quæ nivali pascitur Algido
 Devota, quercus inter & ilices,
 Aut crescit Albanis in herbis
 Victima, pontificum secures
 Cervice tinget: te nihil attinet
 Tentare multâ cæde bidentium.
 Parvos coronantem marino
 Rore Deos, fragilique myrto.
 Immunis aram si tetigit manus,
 Non sumptuosa blandior hostia
 Mollibit averfos Penates
 Farre pio, & saliente micâ.

10 Nam *vicima* devota, quæ
 pascitur *nivoli* Algido,
 inter quercus & ilices, aut
 crescit in Albanis herbis,
 tinget *cervice* secures pon-
 tificum. Nihil attinet te
 coronantem parvos deos ma-
 rino rore fragilique myrto,
 15 tentare multâ cæde biden-
 tium. Si immnis manus
 aram tetigit, mollibit ta-
 men averfos penates farre
 pio, & micâ saliente; non
 (nec) blandior esset sum-
 ptuosa hostia.

20

A N N O T A T I O N S.

it would be needless to recite their different
 Opinions about it. I have made choice of
 that Interpretation which seems to me the

most natural, and to agree best with the
 Design of the Ode. The Reader may, for
 his further Satisfaction, consult *Dacier*.

The KEY.

attentive to the Sacrifices themselves, as to the Disposition of Mind
 wherewith they were offered. That Purity of Life, and Upright-
 ness of Behaviour, were what they mainly regarded; and that, pro-
 vided these accompanied the Offerings that were made them, how-
 ever small they might be, they were not the less acceptable. How
 exactly does this agree with the Doctrines of that Religion we pro-
 fess, and the Idea the Scriptures give us of our great Creator!

It is uncertain when this ODE was written.

O D E XXIV.

Seculi sui vitia insectatur, & eorum remedia proponit.

INTACTIS opulentior
 Thesauris Arabum & divitis Indiæ,
 Cæmentis licet occupes
 Tyrrhenum omne tuis, & mare Apulicum;
 Si figit adamantinos
 Summis verticibus dira Necessitas
 Clavos; non animum metu,
 Non mortis laqueis expedit caput.

ORDO.
 L Icet occupes omne Tyrr-
 henum mare, & omne
 mare Apulicum, tuis cæ-
 mentis, opulentior intactis
 thesauris Arabum, & In-
 diæ divitis; tamen, si dira
 5 Necessitas figit adamantinos
 nos clavos summis vertici-
 bus; non expedit animum
 metu, non expedit caput
 laqueis mortis.

A N N O T A T I O N S.

a Nail in the Wall of one of their Temples,
 that the Number of their Years might be
 known. It has also a Reference to all those
 Arts and Ways that rich Men, by their
 Wealth and Power, take to perpetuate or
 prolong their Lives. *Horace* here says,

that they are of no force to keep out the
 Fears of Death from the Mind, or hinder
 the Body from yielding itself a Sacrifice to
 Mortality. *Dira necessitas*; by Necessity
 the Antients understood Death, Destiny the
 U Fate.

H O R A C E ' s O D E S . B O O K I I I .

Happier is the Life of the *Scythians* ⁴, whose wandering Houses
 10 are conveniently carried from place to place on Waggon, and
 of the unpolished *Getae*; to them the unmeasured Acres produce
 a common Crop, and Corn for Bread. They confine themselves
 to cultivate a Piece of Ground but one Year, and not for Suc-
 15 cessors, who, with equal Fortune, assume their Place, and give
 Rest to those who are discharged from their Labour. There the
 innocent Wives form no Designs against the Children of a for-
 mer Marriage, now deprived of their Mothers; nor does the
 Wife, made bold by the Greatness of her Fortune, assume a
 Right to rule over her Husband; she gives no ear to the fine
 20 Speeches of Gallants. To be possess'd of the Virtue of their
 Parents, is esteem'd the most valuable Portion: A Chastity in-
 capable of being corrupted, that will not so much as hear the se-
 ducing Words of another. All Crimes are, by them, held in the
 utmost Detestation; or, if committed, punished with Death.
 25 Oh! who among us will form the generous Design, to stop the
 impious Murders, and stay the Fury of the Civil Wars ⁵? If he
 is desirous of being celebrated by Statues, as the Father of his
 Country, let him have the Boldness to oppose the mighty Cur-
 30 rent of Vice. He will thereby become famous to Posterity;
 for, alas! so unaccountable is our Folly and Madness, that Men
 of Virtue and Merit are hated when alive, but when dead, we
 can never regret them too much.

To what purpose serve our Complaints, if Offenders are not
 35 severely punished? What Advantage have we from good Laws,
 if they are not religiously observed ⁶? If neither those Places of
 the World, that are barred up by the insupportable Heats, nor the
 Northern Regions, render'd uninhabitable by the excessive Cold,
 and

A N N O T A T I O N S .

Fates. *Laqueis mortis*, the Stroke, the
 Snares of Death. *Horace*, as *Dacier* ob-
 serves, represents Death as an Enemy with
 a Net in her Hand, which she casts over the
 Heads of those she designs to attack.

⁴ *The Scythians*. Nothing can be more
 beautiful and elegant than the Description
 which *Horace* here gives us of the Way of
 Life and Manners of the *Scythians*; that
 their Houses are moveable, that they con-
 fine themselves but one Year to a Piece of
 Ground, and take their Turns in cultivating
 it; and that their Innocence and Simplicity
 of Manners was what they were never e-
 qualled in by any Nation. We are to be-
 ware of thinking this a mere poetical Fic-
 tion, and invented, according to the Fancy
 of *Horace*, merely to embellish his Poetry;
 for, upon Examination, we shall find it to
 be exactly agreeable to the Truth of Hi-
 story. *Justin*, speaking of the *Scythians*, says,

*Inter se nulli fines, nec enim agrum exercent,
 nec domus illis ullæ, aut tellus aut sedes est,
 armenta aut pecora semper pascentibus, &
 per incultas solitudines errare solitis: Uxores
 liberosque secum in plaustis vebunt, quibus
 coriis imbrium hyemisque causa teñtis, pro
 domibus utuntur. Justitia gentis ingenii,
 non legibus.—Aurum & argentum non ap-
 petunt.* “The *Scythians* inclose no Pieces
 “ of Ground to cultivate and render fruit-
 “ ful; they have no fixed Houses or Ha-
 “ bitations, being always employed in feed-
 “ ing their Herds and Flocks, and accu-
 “ stomed to travel and wander through un-
 “ inhabited and uncultivated Deserts. They
 “ carry their Wives and Children in Wains,
 “ which they cover with Skins, to fence
 “ them from the Rain and Cold, and use
 “ instead of Houses. Justice is pra-
 “ mised among them, rather from a natural
 “ equity.”

Campestres meliùs Scythæ
 (Quorum plaustra vagas ritè trahunt domos) 10
 Vivunt, & rigidi Getæ;
 Immetata quibus jugera liberas
 Fruges & Cererem ferunt;
 Nec cultura placet longior annuâ;
 Defunctumque laboribus
 Æquali recreat sorte vicarius.
 Illic matre carentibus
 Privignis mulier temperet innocens;
 Nec dotata regit virum
 Conjux, nec nitido fidit adultero: 20
 Dos est magna parentium
 Virtus, & metuens alterius viri
 Certo fœdere castitas:
 Et peccare nefas, aut pretium est mori.
 O quisquis volet impias
 Cædes, & rabiem tollere civicam: 25
 Si quæret pater urbium
 Subscribi statuis; indomitam audeat
 Refrenare licentiam,
 Clarus postgenitis: quatenus, heu nefas! 30
 Virtutem incolumem odimus,
 Sublatam ex oculis quærimus invidi.
 Quid tristes querimonîæ,
 Si non supplicio culpa reciditur,
 Quid leges sine moribus
 Vanæ proficiunt? si neque fervidis
 Pars inclusa caloribus
 Mundi, nec Boreæ finitimum latus,

Campestres Scythæ, (quorum plaustra ritè trahunt vagas domos) & rigidi Getæ vivunt meliùs, quibus jugera immetata ferunt Cererem & liberas fruges, nec placet cultura longior annuâ, & vicarius recreat æquali sorte defunctum laboribus. Illic mulier innocens temperat privignis carentibus matre: nec dotata conjux regit virum, nec fidit nitido adultero. Illic, virtus parentum est, æstimatur, magna dos, & castitas certo fœdere metuens alterius viri: & nefas peccare, aut pretium est mori. O quisquis volet tollere impias cædes, aut rabiem civicam, si quæret subscribi statuis pater urbium, is, clarus postgenitis, audeat refrænare indomitam licentiam quatenus (heu nefas!) odimus virtutem incolumem, sublatam vero ex oculis quærimus invidi. Quid, quorsum, tristes querimonîæ, si culpa non reciditur supplicio? Quid proficiunt leges vanæ sine moribus, si neque pars mundi inclusa fervidis coloribus, nec latus finitimum Boreæ, nivesque duratæ solo abigunt merca-

ANNOTATIONS.

"ciple, than in Obedience to Laws.—

"They covet neither Gold nor Silver."

'Tis further to be observed here, with how great Delicacy Horace dissuades his Countrymen from Covetousness, and an extravagant Humour for great and sumptuous Buildings; as if he had said, These Riches, and the fine Houses which you build on the Sea-side for Coolness and Pleasure, are so far from making you happier, or bettering your Constitution, that the Scythians, who have no Houses at all, nor any fixed Habitations, and travel with their Wives and Children in Waggon, know more of Happiness, live longer, and enjoy a more innocent contented Life.

⁵ Stay the Fury of the Civil War. This shews, that the Ode now before us was written before the End of the Civil Wars.

Augustus was never better pleased with any Honours conferred upon him by the Senate, than when they distinguished him by the Title of Pater Patriæ. Hence the Inscription of that antient Medal, S. P. Q. R. Parenti Conservatorio suo. The Senate and People of Rome to their Parent and Preserver.

⁶ What Advantage have we from good Laws, if they are not religiously observed? This is the rhetorical Figure commonly called *Erotema*; what do useless Laws profit without Manners? shewing, that it was in vain to hope for a Reformation from the Laws then in Being, if those who enacted them did not set good Examples, and the Breakers of them were not severely punished.

U 2

7 Poverty

and which are continually beset with Mountains of Ice and Snow,
 40 can stop the Course of the covetous Merchant? And if the
 experienced Mariner boldly braves the raging Sea? Poverty,
 which is now esteemed the greatest Reproach⁷, forces us to
 attempt, or submit to any thing that we may avoid it, and
 strongly inclines us to forsake the rugged Path of Virtue.

45 Let us therefore consecrate in the Capitol⁸, whither we are
 called by the Cries and Acclamations of the People; or let us
 cast into the nearest Sea, our Gold, our Riches, and precious
 Stones, which are the Source of all our Calamities. If we are
 50 truly touched with Remorse for our Crimes, we ought to strike
 at the Root of this pernicious Avarice; we ought to inspire our
 Youth with noble Sentiments⁹, and harden them by painful
 Exercises.

A young Man of Quality now-a-days knows not how to ma-
 55 nage his Horse, untaught and unexperienced¹, he is afraid to ap-
 pear at the Chace; yet he wants not Skill to play at the *Greek*
*Trochus*¹⁰, or at the Dice forbid by the Laws¹¹; while in the
 mean time the perfidious Father, to amass great Possessions for
 60 this unworthy Heir, cheats, without Distinction, his Friend and
 his Host; for altho' the Riches of the Wicked increase¹², yet
 they always find something wanting to satisfy their Desires.

AN NOT A T I O N S.

⁷ Poverty which is now esteemed the
 greatest Reproach. He speaks here not ac-
 cording to his own Opinion, but to that of
 the Vulgar, and mentions it as one of the
 greatest Signs of the Corruption and Degene-
 racy of the Age, that Poverty was held in
 Contempt.

⁸ Let us therefore consecrate in the Capi-
 tol. The best Way to remove the Evils
 that proceed from Covetousness, is to strike
 at the Root of it; to consecrate their Mo-
 ney to the Gods, or, for the Use of the
 Publick, put it into the common Treasu-
 ry; by which they would gain the Praise
 and Approbation of all Men. Thus Suetonius,
 in the Life of Augustus, Chap. 30. *In cel-
 tam Capitolini Jovis sedecim millia pondo
 auri, gemmasque & margaritas quingentias
 H. S. una donatione contulit.* "He presented
 " at one time to the Temple of Jupiter
 " Capitolinus Sixteen thousand Pounds of
 " Gold, and precious Stones and Pearls to
 " the Value of Five hundred Sextertia."
 If that was not agreeable to them, they
 ought to throw them into the Sea, after
 the manner of Crates the Theban Philo-
 sopher, who, throwing a great Quantity of
 Gold into the Sea, said, *Abite pessum malæ
 cupiditates, vos ego mergam, ipse ne mergar
 & vobis.* "My evil Desires, fall you to the

" Bottom; 'tis better that I drown you,
 " than that you drown me." *Torrentius*,
 upon this Ode, says, *Solebant autem valentes
 quidquid detestabantur, ut prodigia & por-
 tentia omnia, vel in ignem vel in profluentem
 abjicere.* "The Antients were wont to
 " commit to the Flames or Sea, whatever
 " they hated and abhorred, as Things mon-
 " strous and unnatural." So that *Horace*
 here advising his Countrymen to throw their
 Money and Jewels into the Sea, doth no more
 than advise them to hate and abhor these
 Things which were the Occasion of their
 Vices and Degeneracy; that the Cause be-
 ing removed, the bad Effects might cease.
Aurum inutile materies summi mali. "De-
 " structive or pernicious Gold is the Cause of
 " the greatest Evils." *Justin*, b. 3. *Ly-
 curgus aurum argentumque, velut omnium se-
 lerum materiam, sustulit.* "Lycurgus for-
 " bid the Use of Gold and Silver, as the
 " Fountain and Spring of all Vice and Cor-
 " ruption."

⁹ Inspire the Youth with noble Sentiments.
 It is not sufficient to eradicate out of the
 Mind a Principle of Avarice; but it is fur-
 ther necessary to take a proper Care of the
 Education of Children, to form their Minds
 to great Sentiments, and accustom them to
 painful Exercises, and not bring them up in

Idleness

Duratæque solo * nives

Mercatorem abigunt ; horrida callidi
Vincunt æquora navitæ ;

Magnum pauperies opprobrium jubet
Quidvis & facere & pati,

Virtutisque viam deserit † arduæ.

Vel nos in Capitolium,

Quò clamor vocat & turba faventium ;

Vel nos in mare proximum

Gemmas, & lapides, aurum & inutile
Summi materiam mali,

Mittamus. scelerum si benè poenitet,
Eradenda Cupidinis

Pravi sunt elementa, & teneræ nimis
Mentes asperioribus

Formandæ ‡ studiis. nescit equo rudis
Hærere ingenuus puer,

Venarique timet ; ludere doctior,
Seu Græco jubeas trocho,

Seu malis vetitâ legibus alèa :

Cùm perjura patris fides

Consortem socium fallat & hospitem ||,
Indignoque pecuniam

Heredi properet. scilicet improbæ
Crescunt divitiæ : tamen

Curtæ nescio quid semper abest rei.

* gelu, *Bentl.* † deserere, *ib.* ‡ firmandæ, *ib.* || hospites, *ib.*

ANNOTATIONS.

Idleness and Inactivity, but harden them to all kinds of Fatigues, and teach them to bear Poverty and Want.

¹⁰ *At the Grecian Trochus.* It was formerly thought that this was the same with the Play of the Top, or rather that of Billiards ; but this Notion is now generally exploded. The *Trochus* was properly an Iron Hoop, of five or six Foot Diameter, set round with Rings. *Kennet*, in his *Roman Antiquities*, tells us, that the Boys and young Men used to whirl this along, as our Children do wooden Hoops, directing it with a Rod of Iron, having a wooden Handle ; which Rod the *Grecians* called *ἔλατρυς*, and the *Romans* *Radiis*. There was need of great Dexterity to guide the Hoop right. In the mean time, the Rings, by the clattering which they made, not only gave the People notice to keep out of the way ; but contributed very much to the Boys Diversion.

¹¹ *Or at the Dice forbid by the Laws.* All Games of Hazard were forbid by the

Laws at *Rome*, especially by the *Lex Cornelia*, *Publicia*, and *Titia* ; by all which the Game at Dice, among others, was strictly forbid. Such as transgressed in this Article were sent to Prison. There was however an Exception to this Law, and all Games were allowed of during the *Saturnalia*. *Suetonius* tells us, that *Augustus* play'd at Dice, not only during the *Saturnalia*, but at other Feasts, and on all Days. No wonder that the *Romans* were negligent and remiss in the Observation of the Laws, when the Emperors were so little careful to shew them a good Example.

¹² *For altho' the Riches of the Wicked increase.* In the 16th Ode of this same Book, he uses an Expression much of the like Nature, *Multa potentibus desunt mala.* "To them who seek much, much is wanting." *Seneca*, *Avidis avaris natura parca est.* "To covetous greedy Men Nature is sparing ;" that is, 'tis impossible for her to satisfy their unbounded Desires, who never think they can heap together enough.

THE KEY.

IF we look upon Poverty and Riches, as they are apt to produce Virtues and Vices in the Mind of Man, we may observe a Set arising from Poverty, very different from those that spring from Riches. Humility and Patience, Industry and Temperance, are Qualities very often to be found in the poor Man. Humanity and Good-Nature, Magnanimity, and a Sense of Honour, are the usual Qualifications of the Rich. On the contrary, Poverty is apt to betray Men into Envy, Riches into Arrogance. Poverty is often attended with Fraud, vicious Compliances, Repining, Murmuring, and Discontent; Riches expose a Man to Pride and Luxury; Poverty turns our Thoughts too much upon supplying our Wants; Riches upon enjoying our Superfluities. This last is what *Horace* complains of, in this beautiful ODE, as the reigning Vice of his Time. To cure

ODE XXV.

TO BACCHUS.

That, inspired by him, he would sing to the Honour
of AUGUSTUS.

O *Bacchus*, whither do you carry me full of your Divinity? Into what Woods, or into what Caves am I driven swift as the Wind, with new Inspirations? In what Grotto's do I contemplate the eternal Honours of the renown'd *Cæsar Augustus*, that I may be heard to fix him among the Stars¹, and give him a Place in the Council of *Jupiter*?

I will celebrate what is great², new, and, as yet, untouched by any other Poet. I am filled with the same Astonishment as the three *Bacchantes*³, when awaking⁴ on the Tops of the Mountains, they discover *Hebrus*, *Thrace* white with Snow, and *Rhodope*⁵ trode upon by the Feet of Barbarians.

How

ANNOTATIONS.

¹ Fix him among the Stars. In the Original it is *stellis insere. Insere* here, as *Dacier* observes, is for *inferum dicere, ita ut inferi videatur*. Thus Ode xix, Book II. *Iterare mella*, for *ita describere ut iterum labi videatur*. A very beautiful and noble Figure.

² What is great. This is not only to be understood of the Manner of celebrating, but of the Things themselves to be celebrated. *Dacier*, upon this Passage, remarks, that an injudicious Reader may be apt to imagine the Words *inditum ore alio*, added with a Design to explain *renew*; but it is other-

wise. *Horace* might mention Things seemingly new to the Romans, which had been touched on by the Greeks. This is the Reason why, after having promised that he would speak of Things new, he adds, and as yet untouched by any other. That is, even the Greeks had not done any thing like it.

³ *Bacchantes*. The Priestesses of *Bacchus*, in the Original *Evias*. *Evias* and *Evias* are both formed from the Word *Evas*, which was the Cry of the *Bacchantes*.

⁴ When awaking. *Bentley*, upon this Passage, asserts that the Word *Exsomnis*, which

The KEY.

cure them of this Evil, he shews that they add nothing to the Happiness of Life. They can't prolong our Days, or free our Minds from Cares; on the contrary, they increase them, and create in us Desires that serve to render the Thoughts of dying less supportable. He then mentions the *Scythians*, who, without regarding these Superfluities, lead an infinitely happier Life than those who pursue them so eagerly. He concludes with observing, that the surest Way to reform the Age, is by striking at the Root of Avarice and Luxury, and training up the Youth in the Paths of Honour and Virtue.

It appears from *Verse 26.* that this ODE was written before the End of the Civil Wars. It is commonly thought to be in the 723d Year of the City, the 36th of *Horace's* Age, and 28th before CHRIST; so it is about 1767 Years old.

ODE XXV.

Ad BACCHUM.

Se afflatu ejus de AUGUSTO eximia dicturum.

Q UO me, Bacche, rapis tui
Plenum? quæ in nemora*, aut quos agor in specus,

Velox mente nova? quibus

Antris, egregii Cæsaris audiar

Æternum meditans decus

Stellis inferere, & concilio Jovis?

Dicam insigne, recens, adhuc

Indictum ore alio. non secus in jugis

Exsomnis † stupet Evias,

Hebrum prospiciens, & nive candidam

Thracen, ac pede barbaro

Lustratam Rhodopen. ut mihi devio

non secus stupet Evias exsomnis in jugis, prospiciens Hebrum, & Thracen candidam nive, ac Rhodopen lustratam barbaro pede.

* quæ nemora, *Bentl.* † Edonis, *Ib.*

O R D O.

O Bacche, quid rapis me plenum tui? Quæ in nemora, aut quos in specus velox agor mente novâ? Quibus antris meditans æternum decus egregii Cæsaris, ut audiar inferere illum stellis, & consilio Jovis? Dicam insigne, recens, indictum adhuc alio ore:

10

A N N O T A T I O N S.

is used in the Original, does not properly signify one who awakes out of Sleep, but that it is of the same Importance with *insomnis*, one who watches thoroughly, who is not given to Sleep. He is therefore of Opinion that we ought to read *Edonis*; *Edonis* being an Epithet given to the *Bacchantes*, on account of the Mountains of *Thrace*. But as *Dacier* says, Dr. *Bentley* himself, after having corrected *Edonis*, is very much embarrassed with it; for he knows not whether he

shall bring it back to *Evias*, and so declare it a Nominative; or if he shall join it with *Fugis*, and so make an Ablative of it. Which Doubt is a strong Proof of the Uncertainty of his Conjecture.

⁵ *Rhodope*. A Mountain of *Thrace*, and the ordinary Place of Rendezvous of the *Thracian Bacchantes*. Hence the Expression, *lustratam pede barbaro*, frequented by Barbarians, viz. the People of *Thrace*, who met there to celebrate their Solemnities.

How am I pleas'd ⁶ to wander, admiring the steep Rocks, and gloomy Groves? O *Bacchus*, powerful King of the *Naiads* ⁷, and
 15 of the *Bacchantes*, who have Strength in their Hands to tear up by the Roots the tallest Ash-Trees, I will speak of nothing mean in a low Strain; of nothing mortal. O *Bacchus*, 'tis a tempting Hazard ⁸ to follow a God whose Temples are always environed
 20 with the green Branch of a Vine-Tree.

ANNOTATIONS.

⁶ *How am I pleas'd.* Horace seems here delighted with those Images of Rocks, Forests, and Deserts, which his Imagination presented to him. Forests and Deserts are the Habitation of the Nymphs and Satyrs, and the Poets are Lovers of Solitude.

⁷ *Naiads.* Nymphs, Goddesses of the Springs and Fountains, from *naia*, *flow*, I flow. *Naiadum potens*, as in *Book I. Ode iii. Drwa potens Cypru*, Goddess Queen of Cyprus.

⁸ *'tis*

The KEY.

THE publick Consecration of the Emperors had its Origin from the Deification of *Romulus*; after his Death this Practice was discontinued, but was again resumed under the Emperors, on most of whom this Honour was conferred. The whole Ceremony is most accurately described by *Herodian*, in his *Fourth Book*. Horace here thinks that the best Time for a Man to express his Gratitude, is when he is inspired, because then he shews that both his Benefactor and himself are the Favourites of Heaven. The Senate had decreed, that the Statue of *Augustus* should be placed among those of the Gods. Horace, upon this, pretends to be actuated by a divine Impulse, and beautifully and artfully begins with a Question, that he might shew the Strength of his Inspiration,

ODE XXVI.

TO VENUS.

Worn out with Old-Age, he takes his leave of his Harp and Love-Affairs.

Hitherto I have lived ¹ fit for the Service of the Ladies, and have fought ² under their Banner with some Glory; but now on the Eastern Wall ³ of the Temple of *Venus* will I hang up

ANNOTATIONS.

¹ *Hitherto.* That is, before his 40th Year, for at that Age he gave over all Gallantry, as his Works bear Witness. *Cicero*: *Quando juvenis fui, Musas colui & amores, nunc alia est ætas, & alia ingenii vires, quæ* *resolunt immunitatem præstinæ exercitationis.*

"Whilst I was young, I gave myself up to Poetry and Love; but now as I am of another Age, and have different Views of Things, 'tis reasonable that I should cease to mind those Trifles."

² *And*

Ripas * & vacuum nemus

Mirari libet! ô Naiadum potens,
Baccharumque valentium

Proceras manibus vertere fraxinos;

Nil parvum, aut humili modo,

Nil mortale loquar. dulce periculum est,

O Lenæ, sequi Deum

Cingentem viridi tempora pampino.

* rivos, Benti.

15 Ut libet mihi devio mirari
rupes, & vacuum nemus!
O potens Naiadum, Bac-
charumque valentium ver-
tere proceras fraxinos ma-
nibus; nil parvum loquar,
aut humili modo, nil
mortale. O Læne, peri-
culum dulce est, sequi Deum
20 cingentem tempora viridi
pampino.

ANNOTATIONS.

* 'Tis a tempting Hazard. Horace having promised immediately before, that he would speak of nothing mean, in a low Strain, of nothing mortal, here adds, that whatever danger these Promises of great Things might

be attended with, it was nevertheless a tempting Hazard to follow the Impulses of a God, whose Temples were environed with Branches of the Vine-Tree, and was always ready to assist his Votaries.

THE KEY.

ration; and, in his Answer, gives a Reason why he was so strongly inspired; namely, that he might be able to set forth the Praises of *Augustus*, who, at his Death, was, by *Jupiter*, to be admitted a God into Heaven, and with them give Counsel and Direction to all future Generations. He pretends, that his Impulse was equal to that of the *Bacchantes*; and no wonder, for he was not to treat of a common Theme, but what excelled every thing that hitherto had been done.

This ODE was probably written upon the Consecration of *Augustus*, in the Year of the City 735, 48th of *Horace's* Age, and 16 before *CHRIST*; about 1755 Years ago.

ODE XXVI.

Ad VENEREM.

Confectus jam senectute, valedicit lyræ ac amatoribus suis.

ORDO

VIXI puellis nuper idoneus,
Et militavi non sine gloriâ:
Nunc arma defunctumque bello
Barbiton hic paries habebit,

N^Up^{ER} vixi idoneus pu-
ellis, & militavi non
sine gloriâ: nunc hic paries
qui custodit lavum satus ma-
rinæ Veneris, habebit arma,

ANNOTATIONS.

² And fought. He speaks here allego-
rically of Love, comparing it to War. So
Ovid:

Militat omnis amor, & habet sua castra
Cupido,

" Love is a kind of Warfare, and Cupid
has a Camp peculiar to himself."

³ The Eastern Wall. The Antients placed
their Statues with their Faces towards the
South;

5 up my Armour, and Harp, discharged from War. Here place the Flambeaus, the Leavers, and the Bows, which threatned to break open the Gates that were shut against us.

O Imperial Goddeſs, who ruleſt over happy *Cyprus*, and *Mem-*
10 *phis** that feels nothing of the *Scythian* Cold, chaſtiſe, for once, the arrogant *Chloe*^s, and chaſtiſe her with a high Hand.

ANNOTATIONS.

South; ſo that the Eaſt was upon their Left-Hand. *Horace* therefore hung up his Armour on the Wall which was to the Left of *Venus*; but to the Right of him who ſtood before her in a praying Poſture; that is, upon the Eaſtern Wall, which was eſteemed the moſt fortunate.

* *Memphis*. A great City of *Egypt*, in the Iſland *Delta*, formed by the *Nile*. The

Egyptian Kings antiently kept their Court in it, being about 150 Stadia in Circuit; it is now called *Grand-Cairo*. Near it ſtand the Pyramids, the Burying-Places of the Kings of *Egypt*, which have made ſo great a Noiſe in the World. In this City was alſo a famous Temple, conſecrated to *Venus*. See *Strabo*, Book 17.

^s *Chloe*.

The KEY.

IT is a Piece of great Prudence, before the Arrival of Old-Age, to bid adieu to the Purſuits and Follies of Youth; otherwiſe ſenſual Habits will live in our Imagination, when our decayed Conſtitution deprives us of a Power to gratify them. *Horace*, a Youth of a fine Genius, great Vivacity, and a happy Talent for Poetry, we may eaſily believe would meet with great Succeſs in Love-Purſuits, and make a conſiderable Figure among the young Gallants at *Rome*. This is the very Account he here gives of himſelf: *Et militavi non ſine gloria. I fought under the Banners of the Ladies with great Glory.*

ODE XXVII.

TO GALATEA.

He diſſuades her from a Voyage by Sea, and admoniſhes young Women, by the Example of *EUROPA*, not to be induced by the Flatteries and fair Speeches of their Lovers, to alienate themſelves from Virtue and their Parents.

MAY the Wicked, at their firſt ſetting out, be terrified by unlucky Preſages; may they hear the Cry of the Owl¹; may they meet upon the Way a Bitch with young, or a red-diſh

ANNOTATIONS.

¹ The Cry of the Owl. The Antients were very ſuperſtitious in obſerving Prodiges and Signs. If any of theſe Preſages

mentioned in the Beginning of this Ode, fell out when they were about to undertake

Lævum marinæ qui Veneris latus
Custodit. hic, hic ponite lucida
Funalia, & vestes, & arcus *

Oppositis foribus minaces.

O, quæ beatam Diva tenes Cyprum, &
Memphim carentem Sithoniâ nive,
Regina, sublimi flagello

Tange Chloen semel arrogantem.

* secures, Bentl.

& barbiton defunctum bello.
Hic, hic ponite lucida funa-
lia, & vestes, & arcus
minaces oppositis foribus.
O Diva Regina, quæ tenes
beatam Cyprum, & Mem-
phim carentem nive Sitho-
niâ, semel tange arrogan-
tem Chloen sublimi flagello.

10

ANNOTATIONS.

⁵ *Chloe*. See Ode xix. of this Book. *Chabotius* here accuses *Horace* of Levity, who, at the same time that he takes his Farewel of Amours, intercedes that *Chloe* may be made to comply with his Desires. But in my weak Judgment he is mistaken; for all that

Horace here desires of *Venus*, is, that *Chloe* may not be so stiff, proud and arrogant to others, as she was to him; and that *Venus*, by punishing her for it, might make her more humble and tractable.

The KEY.

Glory. It was no easy matter for one, so well turned to Gallantry, and so successful in Love-Intrigues, to come to a Resolution of giving over at forty Years of Age; and we ought to look upon it as a great Evidence of *Horace's* Moderation and Command of himself. He was not only a Philosopher in Theory, but in Practice.

This ODE was written in the 729th Year of the City, and 42d of *Horace's* Age, 22 before CHRIST; so that at present it is 1761 Years old.

ODE XXVII.

Ad GALATEAM.

Dehortatur eam à suscipienda navigatione, &, exemplo EUROPE, monet virgines, ne amatorum blanditiis subductæ parentum se custodiæ subtrahunt.

IMPIOS parvæ recinentis omen
Ducat, & prægnans canis, aut ab agro
Rava decurrens lupa Lanuvino,
Fœtaque vulpes:

ORDO.

O Men recinentis parvæ, & prægnans canis, aut rava lupa decurrens ab agro Lanuvino, fœtaque vulpes,

ANNOTATIONS.

a Journey, they looked upon it as an unlucky Omen, and believed that they should not prosper. He wishes therefore, that these unlucky Prognosticks may encounter the Wicked; but that *Galatea* may be

attended only with prosperous Omens. The Word which is here translated *Owl*, is in the Original *parva*. Commentators are very much divided as to the kind of this Bird, some referring it to one Species, and some

dish She-Wolf descending from *Lanuvium* ², or a pregnant
 5 Fox: May a Serpent, crossing the Way obliquely, and swift
 as an Arrow, stop their Journey, and frighten their Horses.
 I, a prudent and foreseeing Augur, whom shall I fear? Before the
 Crow, the Foreteller of approaching Rain, settle upon the Bor-
 10 ders of the standing Lakes, I will pray that a Raven ³ appearing
 in the East ⁴, may satisfy us that the threatned Danger is a-
 verted.

But you, *Galatea* ⁵, may you be happy wherever you go; at
 whatever distance you are removed from me, always preserve a
 Remembrance of my Regard: May neither the unlucky Wood-
 15 Pecker hinder your Journey, nor the wandering Crow.

But don't you see the setting *Orion*, with what a loud and
 stormy Noise he rages? Believe it, I know from Experience
 what it is to be in the black Gulf of *Adria*, and what Danger
 20 attends the *Apulian* Winds. Let the Wives ⁶ and Children of
 our Enemies feel the turbulent Shocks of the rising South-Wind,
 and the tossing of the troubled Sea, when its Banks are shaken
 by the raging Waves.

As for you, remember ⁷, that daring *Europa* was drawn on in
 25 the same manner, when she entrusted her snowy Side to a treache-
 rous Bull; but, tho' bold at first, was greatly terrified when she
 found herself deceived in the middle of the Sea, and surrounded
 with Monsters. This young Princess, who so lately was ga-
 30 thering Flowers in the Meadows, and dressing Garlands for the
 Nymphs her Companions; now, the Night being somewhat ob-
 scure, could see nothing but the Stars and Waves: Who, so
 focn

ANNOTATIONS.

some to another; it is sufficient for the
 understanding of this Ode, to know that
 it was of the unlucky kind. We must fur-
 ther take notice of the Epithet *recinensis*,
 which *Horace* adds to the *parra*. To ex-
 plain this, it is sufficient to remark, that
 there were two Ways in which the Au-
 guries from Birds were taken; for some
 furnished them with Observations from
 their chattering and singing, as Crows,
 Pies, Owls; others, from their flying, of
 which kind were Eagles, Vulturs, Buz-
 zards, &c. The former of these they cal-
 led *Oscines*, and the latter *Alites* or *Præ-
 ptes*. Some of these were both *Oscines* and
Præptes, as the Raven and this *parra*. 'Tis
 for this reason that *Horace* adds the Epi-
 thet *recinensis*, that he might determine the
 kind of Augury he meant.

² *Lanuvium*. This was a small Town
 upon the *Appian* Way, which led from

Rome to *Brindisi*; and *Horace* makes this
 Wolf to come from *Lanuvium*, because
Galatea kept this Road, as she went to em-
 bark at *Brindisi*. 'Twas necessary to men-
 tion thus much, that we might not be apt
 to think, as other Commentators have done,
 that *Horace* here uses *Lanuvium* for any
 Place indifferently.

³ *A Raven*. In the Original *oscinem cor-
 vum*; for the Raven was of the Number
 of the Birds called *Oscines*, that furnished
 Observations from their Singing, especially
 to foretel the Changes of the Air.

⁴ *In the East*. Commentators remark,
 that if the Raven raised his Voice clear
 from the East, it was a good Omen.

⁵ *Galatea*. Interpreters have not deter-
 mined who this *Galatea* was; nor even
 so much as whether *Horace* was in love
 with her.

⁶ *May*

Rumpat & serpens iter institutum,
Si per obliquum similis sagittæ
Terruit mannos. ego cui timebo

Providus auspex,

Antequam stantes repetat paludes
Imbrium divina avis imminentum,
Oscinem corvum prece suscitabo

Solis ab ortu.

Sis licet felix ubicunque mavis,
Et memor nostri, Galatea, vivas :

Teque nec lævus vetet ire picus,
Nec vaga cornix.

Sed vides quanto trepidet tumultu
Pronus Orion. ego quid sit ater
Adriæ, novi, sinus ; & quid albus

Peccet Iapix.

Hostium uxores puerique cæcos
Sentiant motus orientis Austri, &
Æquoris nigri fremitum, & trementes

Verbere ripas.

Sic & Europe niveum dolofo
Credidit tauro latus, & scatentem
Belluis pontum, mediasque fraudes

Palluit audax.

Nuper in pratis studiosa florum, &
Debitæ Nymphis opifex coronæ,
Nocte sublustri nihil astra præter

Vidit & undas.

Quæ simul centum tetigit potentem

5 ducat impias. Serpens &
etiam rumpat institutum
iter ; si similis sagittæ,
per obliquum terruit man-
nos. Ego cui timebo, au-
spex providus, prævidens
10 futura, antequam avis,
divina imbrium immi-
nentium, repetat stantes
paludes, suscitabo prece
corvum oscinem ab ortu
solis. Sis licet, ô Gala-
tea, felix, ubicunque ma-
vis, & memor nostri, te-
15 que, ne lævus picus ve-
ret ire, nec vaga cor-
nix. Sed vides quanto
tumultu pronus Orion
trepidat. Ego novi quid
sit ater sinus Adriæ, &
20 quid albus Iapix peccet.
Uxores puerique hostium
sentiant cæcos motus Au-
stri orientis, & fremitum
nigri æquoris, & ripas
trementes verbere fluc-
tuum. Sic & audax Eu-
25 rope credidit niveum la-
tus tauro dolofo, & pal-
luit pontum scatentem bel-
luis, mediasque fraudes.
Nuper studiosa florum in
pratis, & opifex coronæ
30 debita Nymphis ; jam
nocte sublustri, nihil vi-
dit præter astra & un-
das. Quæ, simul ac tetigit

* *May the Wives, &c.* This was a For-
mula used by the Antients to their Friends
when they were going upon a Journey,
that they themselves might be attended with
all possible Good-fortune, and that every
thing dangerous and unlucky might fall to
the Share of their Enemies.

7 *As for you, remember that daring Eu-
ropa, &c.* Galatea was preparing for her
Journey, because she saw the Weather fair,
and the Winds favourable ; but Horace
would not have her put too great Confidence
in things so variable and uncertain. He re-
minds her of the Story of Europa, who was
deceived by her favourite Bull. This Eu-
ropa was the Daughter of Agenor King of
Phœnicia, whom Jupiter, in the Form of a
Bull, carried into Crete, about the Year of

the World 2511. Several Conjectures are
brought to explain this Fiction. Some think
it took its Rise from a certain King of Crete,
named Taurus, who making War upon the
Phœnicians, carried off Europa, and con-
vey'd her into his own Country. Others are
of opinion that Taurus was not the Name
of any King, but of the Ship in which
she was carried away ; and that it was so
called from the Figure of a Bull that was
painted upon its Stern. Europa, according
to Dacier, is a Punick Word, Urappa, which
signifies a fair Complexion. This Fineness
and Beauty of her Skin, Horace, no doubt,
had in his Eye, when he uses the Expres-
sion *niveum latus*.

3 Crete.

soon as she arrived at *Crete*⁸, famous and powerful for its hundred Cities; transported with Grief and Rage, she thus broke

35 forth:

O Father, O Name of Daughter which I have relinquished and despised, O violated Piety! whence have I come? where am I? Death is too gentle a Punishment⁹ for the Crime I have committed. But am I awake, and deploring so base an Action?

40 Or is it a Shadow and Illusion¹⁰ that sports with my Innocence, and presenting itself to me through the Ivory Gate, imposes upon me by a false Dream? Was it better for me thus to expose myself to Danger, in crossing these long and tedious Seas, or to have remained at home, and amused myself in gathering
45 the rising Flowers? Had I now but in my power this infamous deceitful Bull, with what Pleasure, in the Rage that now possesses me, would I tear to pieces, or break the Horns of this Creature I was lately so fond of.

Shameless! I have forsaken the House and Gods of my Father; shameless, I delay surrendering myself¹¹ up to the infernal Gods. Great Gods, if there be any of you that give ear to my Complaints, 'tis my Wish that I may wander naked among Lions. Grant, O Heavens, before hideous Leanness seize my comely Cheeks, and Nourishment and Beauty desert my slender
55 Limbs, while I am yet in my Bloom and Vigour, may I become the Prey of savage Tigers.

Wretched and contemptible *Europa*¹², your absent Father pursues you with Reproaches: Why do you thus delay to put an end to your infamous Life? You may die, by hanging yourself upon this wild Ash-Tree, with your Girdle, which
60 you have so fortunately carried about with you. Or, if you choose rather to die among Rocks, and Stones pointed with speedy Death, delay no longer, but trust yourself to the violent swift Storm, the Winds and Seas, unless, tho' descended from

Royal

ANNOTATIONS.

⁸ *Crete*. An Island of the *Mediterranean Sea*, now *Candia*. It was in former Times powerful and wealthy, and famous for its hundred Cities. *Virgil*, in the 3d *Aeneid*:
Centum urbes habitant magnas, uberrima regna.

The People of Crete inhabit a hundred Cities, which are as so many fruitful Kingdoms.

Homer calls it in his *Odyssey*, *ἐννεμηκὸν πόλιν*, the Island of ninety Cities, and in the *Iliad*, *ἐκατόνπολιν*, of a hundred Cities. But we ought to remark, that, in the *Iliad*, *Homer* speaks of *Crete* as it was in his own Time, and, in the *Odyssey*, introduces *Ulysses* speaking of *Crete* as it was at the

Time of the *Trojan War*; for at that time there were only ninety Cities in *Crete*; the other ten, by which it had been increased in *Homer's* Time, were built by the *Dorians*, who followed *Alibemenes*.

⁹ *Death is too gentle a Punishment*. There is nothing more common than for such as have made a false Step, when they begin to feel the Inconveniencies that attend it, to regret what they have done. *Europa*, now reduced to a wretched Condition, reflects with Horror on the Crime she had committed, and, touched with a deep Remorse, thinks no Punishment too great for it.—Happy for Mankind, could they in time

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ODE XXVII. Q. HORATII FLAC

Oppidis Creten ; Pater ô relictum
 Filia nomen, pietasque ! dixit
 Victa furore.
 Unde ? quò veni ? levis una mors est
 Virginum culpæ. vigilansne ploro
 Turpe commissum ? an vitiis carentem
 Ludit imago
 Vana, quæ porta fugiens eburnâ
 Somnium ducit ? meliusne fluctus
 Ire per longos fuit, an recentes
 Carpere flores ?
 Si quis infamem mihi nunc juvencum
 Dedat iratæ, lacerare ferro, &
 Frangere enitar modo multum amati
 Cornua monstri.
 Impudens liqui patrios penates
 Impudens Orcum moror. ô Deorum
 Si quis hæc audis, utinam inter errem
 Nuda leones.
 Antequam turpis macies decentes
 Occupet malas, teneræque succus
 Defluat prædæ, speciosa quæro
 Pascere tigres.
 Vilis Europe, pater urget absens :
 Quid mori cessas ? potes hac ab orno
 Pendulum zonâ bene te secutâ
 Lædere collum.
 Sive te rupes, & acuta letho
 Saxa delectant ; age, te procellæ
 Crede veloci : nisi herile mavis
 Carpere pensum.

35 Creten potentem, centum
 oppidis, victa furore, di-
 xit : O pater, ô relictum
 nomen filia, pietasque ;
 unde ? quò veni ? una
 mors levis est culpæ vir-
 ginum. Vigilansne ploro
 40 turpe commissum ? an i-
 mago vana quæ fugiens
 eburnâ portâ, somnium du-
 cit, ludit me carentem
 vitiis ? Meliusne fuit ire
 per longos fluctus, an car-
 pere recentes flores ? Si
 45 quis dedat nunc mihi ira-
 tæ juvencum infamem, e-
 nitar lacerare ferro, &
 frangere cornua tauri mo-
 do multum amati. Impu-
 dens, liqui penates patrios :
 50 impudens, moror Orcum.
 O si quis deorum hæc au-
 dis, utinam errem nuda
 inter leones, antequam tur-
 pis macies occupet decen-
 tes malas, succusque de-
 fluat teneræ prædæ : quæ-
 55 ro speciosa, pascere tigres.
 Vilis Europe, absens pater
 urget : quid cessas mori ?
 potes lædere collum pendu-
 lum hæc ab orno zonâ bene
 te secutâ, sive rupes, &
 60 saxa acuta letho delectant
 te : age, crede te veloci
 procellæ : nisi mavis car-
 pere herile pensum. Tu

ANNOTATIONS.

foresee these Evils, and avoid the Errors in Life that occasion them.

¹⁰ A Shadow and Illusion. Horace (as Dacier observes) in this copies Homer, who in the 19th Book of the *Odyssey*, feigns, that there were two Gates for Dreams, the one of Ivory, and the other of Horn ; that false Dreams passed through the former, and such as were true through the latter. Virgil imitates him in the same manner, in his 6th *Æneid* :

Sunt geminae somni portæ.

¹¹ Shameless I delay surrendering myself. This depends upon the preceding Verse, I have left the House of my Father, and now make Pluto wait. The Thought, as Da-

cier observes, is very beautiful ; from the moment a Daughter leaves her Father, to follow a Lover, she ought to renounce Life. Pluto waits for her, she continues her Crime in continuing to live.

¹² Wretched and contemptible Europa, your absent Father. This Passage will admit of a twofold Interpretation : Your Father pursues you, i. e. sends out his People in quest of you ; or, your Father, notwithstanding his Absence, pursues you ; though he is not in sight, yet you can't avoid thinking of him, as reproaching you for your Crime. This last seems to be the most natural.

65 Royal Parents ¹³, you prefer ignoble Slavery, to spin and dress Wooll, and become a Concubine to the Husband of some barbarian Lady. *Venus* listen'd ¹⁴ to her Complaints with a malicious Smile, and *Cupid*, her Son, with his Bow unbent.

At length, after having sufficiently diverted herself at her
70 Grief, Moderate, says she, this fierce Anger, and these unruly Transports; for this hated and deceitful Bull will himself offer you his Horns, that you may break them to pieces. You are *Europa*, without knowing it, the Wife of *Jupiter* ¹⁵; stifle therefore these rising Sighs, and learn to bear your Good-Fortune with

75 Dignity, for a very considerable Part of the Earth ¹⁶ shall be distinguished by your Name.

ANNOTATIONS.

¹³ Unless, tho' descended from Royal Parents. Slaves, of whatever Rank, were obliged to spin and weave at the desire of their Masters or Mistresses. They were even chained. Hence *Ariadne* says in *Ovid*:

Tantum ne religer durâ captivâ catenâ,

Neve traham servâ grandia pensa manu.

I only beg that I mayn't be put in Chains as a Slave, or made to spin Wooll under a servetous Mistress.

¹⁴ *Venus* listen'd. It was *Venus* who persuaded *Jupiter* to metamorphose himself into a Bull, that he might deceive *Europa* in that Shape; and, upon the Success of her Project, might very properly be represented as listening to the Complaints of *Europa* with a malicious Smile. The ironical Speech which she afterwards makes to her, agrees perfectly well with this Picture.

¹⁵ The

The KEY.

FRIENDSHIP is a strong and habitual Inclination in two Persons, to promote the Good and Happiness of each other. The Pleasures and Advantages of Friendship have been accurately and largely described by the best Moral Writers, and are consider'd by all as some of the greatest Ingredients of human Happiness. Love and Esteem are the first Principles of Friendship, without which it cannot be supposed to subsist; for as there can be no true Love without Esteem, so the same Qualities that attract our Esteem, must necessarily, in some measure, gain our Love. To have an Anxiety about one, and express a Concern at any Dangers they are likely to be encountered with, is a sure Mark of Friendship. This is the Case between *Horace* and *Galatea*, in this ODE. It is indeed uncertain who this *Galatea* was; the most probable Conjecture seems to be that of *P. Sanadon*, who thinks she must be *Lelia Galla*, the Wife of *Posthumus*, who followed *Tiberius* into the East, in the Year of the City 731. *Propertius*, in his *Third Book*, reproaches *Posthumus* for thus abandoning his Spouse; and, in the *Fourth*, writes to *Galla*, who is disguised under the Name of *Arethusa*, as *Posthumus* had been under that of *Licotas*. This probably had some good Effect, and *Posthumus* permitted his Wife to follow him,

Regius sanguis, dominæque tradi
Barbaræ pellex. Aderat querenti
Perfidum ridens Venus, & remisso
Filius arcu.

Mox ubi lufit fatiſ; Abſtinetò,
Dixit, irarum, calidæque rixæ;
Cùm tibi invifus laceranda reddet
Cornua taurus.

Uxor invicti Jovis eſſe neſcis?
Mitte ſingultus; bene ferre magnam
Diſce fortunam: tua ſectus orbis
Nomina ducet.

65 regius ſanguis, tradique
pellex dominæ barbaræ.
Querenti aderat Venus
perfidum ridens, & filius
remiſſo arcu. Mox ubi
luſit fatiſ, Abſtinetò, dixit,
irarum, rixæque calidæ;
70 cùm, quando, invifus tau-
rus reddet tibi cornua la-
ceranda. Uxor invicti Jo-
vis eſ, & neſcis te eſſe?
Mitte ſingultus: diſce ferre
magnam fortunam bene:
75 ſectus orbis ducet tua no-
mina.

ANNOTATIONS.

¹⁵ *The Wife of Jupiter.* This Paſſage, as Dacier obſerves, may be explained ſeveral Ways; for it may ſignify, *You don't know that you are the Wife of Jupiter*; you don't know that the Bull you ſo greatly revile is *Jupiter*, the Supreme of Men and Gods; or, with a Point of Interrogation, *Don't you know yourſelf to be the Wife of Jupiter?* that is, are you not capable to bear ſo great an Honour? The firſt is the moſt ſimple and natural, and agrees beſt with what goes before.

¹⁶ *A conſiderable Part of the Earth.* Of

the old World was divided into two Parts, *Africa* and *Aſia*, in *Horace's* Time into three, *Europe* being added. This happens at preſent to be one of the moſt conſiderable Parts of the Globe, as it is the Seat of Learning and Politeneſs, which ſeem to be baniſh'd in a manner from all the other Diviſions of it. It is bounded on the North by the Frozen Sea, on the Weſt by the *Deucalidonian* or *Scorcb* Sea, and Weſtern Ocean, on the South by the *Mediterranean*, and on the Eaſt by *Tartary* in *Aſia*.

THE KEY.

him. *Galla* now preparing to begin her Journey, *Horace* addreſſes to her this ODE; in the Entrance of which he ſets before her all the bad Omens of an unlucky Voyage, taken from the three different Kinds of *Auſpices*, or Ways of Divination in uſe among the *Romans*; namely, from Birds, four-footed Beaſts, and Serpents; thinking that he might thereby probably diſſuade her from her intended Voyage; however, if ſhe was fixed in her Reſolution, he wiſhes ſhe may have happy Omens, and meet Proſperity and Succeſs wherever ſhe goes. He yet can't diſguiſe his Anxiety upon her Account; and therefore mentions his own Experience of the Dangers that attend ſailing in the *Adriatick* Gulf, and concludes with recounting the Story of *Europa*. If we examine a little what can be his Deſign in introducing this Story, we ſhall find a great Evidence of *Horace's* Diſcernment, and delicate Manner of giving Advice. The Poet very well knew, that the beſt Way of reaſoning with the Fair Sex, was not by Precept, but by Example taken from among themſelves; and therefore he inſinuates to *Galatæa*, that Women often thought themſelves miſerable, when they were in the Way to Preferment: That therefore, if Adverſity ſhould be her Fate, ſhe ought to bear it patiently, as not knowing how much it might

The KEY.

might turn to her Advantage. It is impossible to foresee how Things will end, and, often, what seems at first to have the worst Aspect, proves at last of very great Account. The wisest Course Men can take, is to wait, with Composure and Calmness, the Issue of things, and persuade themselves, that, as the World is under the Government of a wise and good Administrator, all seeming Irregularities will, in the End, be adjusted.

According

ODE XXVIII.

To LYDE.

He counsels her to spend the Feast-Day of NEPTUNE joyfully, in Singing and Drinking.

O Stout *Lyde*¹, make haste, (for what can I do better upon the Festival of *Neptune*?) draw your ripe Wine of *Cæcubum*, and lay aside, for a time, your Wisdom and Gravity². You see the
5 Day declines apace³; yet, as if it waited your Leisure, you delay to bring out of the Store-house the Hoghead mark'd with the Name of the Consul *Bibulus*⁴.

We will sing alternately *Neptune* and the green Hairs of the
10 *Nereids*⁵; you, accompanying us with your crooked Harp, will sing *Latona*, and the Darts of swift *Diana*⁶. Our last Song shall be of the Goddess⁷ who rules *Cnidos*, and the shining *Cyclades*, and visits *Paphos* in a Chariot drawn by Swans. The
15 Night also shall be honoured with Songs worthy the Solemnity of this great Festival.

ANNOTATIONS.

¹ *Lyde*. This is in all probability the same he mentions in the 11th Ode of this Book: There she was obstinate, but here a Friend. The Romans, having conquer'd the Sicilians, Grecians, Persians, Egyptians, and almost the whole known habitable World, both by Sea and Land; thought themselves bound, in Gratitude, to appoint, in their Calendar, a solemn Festival to *Neptune*; and, because Ships, without Men and Arms, signify'd nothing, they joined *Vulcan* with him. It was upon occasion of one of those, that *Horace* wrote this Ode.

² And lay aside for a time your Wisdom and Gravity. In the Original it is thus: *Munitæque adhibe vim sapientiæ. Munita sapientiæ*, is here nothing else than Sobriety. *Adhibere vim*, the same with what elsewhere he calls *tormentum admoveo*, By

munita sapientiæ, we may also understand a Wisdom well fortified, and always on its Guard against Attacks.

³ You see that Day declines apace. In the Original, *inclinare meridiem sentis*. The old Commentators, and some of the modern, as *Lambinus*, *Lubinus*, and *Dacier*, &c. take this for the middle of the Day; and that *Horace* says, since it was drawing towards Night, he desired *Lyde* to make haste. This is the Sense followed in the Translation. But *Du Hamel* conjectures, that he means *meridies ætatis suæ*, the Meridian of his Age. Since there is nothing under the Sun at a stand, but all Things, from their Birth, are in continual Motion and Progression towards their End; therefore we are to make the best use of the present

The KEY.

According to the Conjecture of *P. Sanadon*, this ODE must have been written in the Year of the City 732, or 733, because it was about that time that *Galatea* prepared to follow her Husband into the East; in the 45 or 46th Year of *Horace's* Age; before CHRIST 19 or 18. So that from this present Year 1739, it is 1758 or 1757 Years old.

ODE XXVIII.

Ad LYDEN.

Hortatur LYDEN, *diem sacrum* NEPTUNO *bilariter in potu*
& cantu agere.

ORDO.

FESTO quid potiùs die
 Neptuni faciam *? prome reconditum,
 Lyde strenua, Cæcubum,
 Munitæque adhibe vim sapientiæ.
 Inclinare meridiem
 Sentis; ac, veluti stet volucris dies,
 Parcis deripere horreo
 Cessantem Bibuli consulis amphoram,
 Nos cantabimus invicem
 Neptunum, & virides Nereïdum cõmas: 10
 Tu curvâ recines lyrâ
 Latonam, & celeris spicula Cynthiæ;
 Summo carmine, quæ Cnidon
 Fulgentesque tenet Cycladas, & Paphon †
 Junctis visit oloribus. 15
 Dicetur meritâ Nox quoque nœniâ.

Q Uid potiùs faciam die
 festo Neptuni? Pro-
 me, Lyde strenua, Cæcubum
 reconditum, adhibeque vim
 sapientiæ. Sentis meridiem
 inclinare, ac, veluti velu-
 cris dies stet, parcis deripere
 amphoram cessantem Bibuli
 consulis horreo. Nos invicem
 cantabimus Neptunum, &
 virides cõmas Nereïdum:
 tu curvâ lyrâ recines Lato-
 nam, & spicula celeris
 Cynthiæ. Summo carmine
 dicetur Venus, quæ tenet
 Cnidon, fulgentesque Cy-
 cladas, & oloribus junctis
 visit Paphon. Nox quoque
 dicetur meritâ nœniâ.

* facias, *Bentl.* † Paphum, *Ibid.*

ANNOTATIONS.

sent Time, and omit no Opportunities of Mirth and Chearfulness.

* *Bibulus.* *Marcus Bibulus* was Consul with *Julius Cæsar*, in the Year of the City 694. *Horace* was then seven Years old; so that the Wine he here speaks of, must, at that time, have been about 33 Years kept.— See *Dacier*, Note *Bibulus*.

† *Nereids.* The Daughters of *Nereus* (the Son of *Oceanus* and *Tethys*) and *Doris*, Nymphs of the Sea.

‡ *Diana.* See *B. I. Ode xxi.* She is

called here *Cynthia*, from *Cynthus*, a Mountain in *Delos*, so high, that the Shadow of it is said to have spread over the whole Island.

§ *The Goddess.* *Venus.* She was solemnly worshipped at *Cnidos*, both in *Cyprus* and *Caria*. The *Cnidians* of *Caria* were in possession of that beautiful *Venus* of *Praxiteles*, for which *Nicomedes* would have given them wherewith to discharge all the Debts of that City, at that time very considerable.

The KEY.

FEASTING and Drinking have, in all Ages of the World, had a great many Votaries; nor is there any Nation under the Sun, that have not their Days of Rejoicing, wherein they give themselves up to Mirth and Jollity. The Festival of *Neptune* was a Day kept at *Rome* with great Solemnity, and remarkable for a vast Confluence of Strangers; and all the Streets were strowed with Leaves for their Reception. *Horace*, who hated Crouds, and loved Retirement, avoided celebrating this Day in a publick manner, and chose rather to spend it privately in the agreeable Company of *Lyde*. He tells her,

ODE XXIX.

To MÆCENAS.

He begs that, laying aside publick Cares, he will come and spend the Evening chearfully with him.

O *Mæcenas*¹, descended of *Tuscan Kings*, I have long kept by me, for your sake, a Cask of mellow Wine, as yet untouched², with *Roses* and Ointment of *Balanus*³, to perfume your Hair. Disengage yourself, therefore, from all Hindrances, and be not always contemplating the Waters of *Tibur*, the Hills of *Esula*⁴, and the charming Country of the Parricide *Telegonus*⁵. Quit, for a time, distasteful Abundance, and your sumptuous Palace that almost reaches the Clouds: Cease to admire the Noise, the Riches, and the Smoak of happy *Rome*.

Variety is, for the most part, pleasing to the Great; and the plain simple Suppers of the Poor, in their humble Houses, without Carpets and Beds of Purple, have often refreshed an anxious Mind, *fatigued with the Burden of publick Affairs*.

Already the Father of *Andromeda*⁶ discovers his hidden Fires; already

ANNOTATIONS.

¹ *Mæcenas* descended of the *Tuscan Kings*. This is of much the same Import with his Address in the first Ode of the first Book:

Mæcenas atavis edito regibus.

Mæcenas born of antient Kings.

So *Propertius*, in the same manner, Book III.

*Mæcenas eques Etrusco de sanguine regum,
Infra fortunam qui cupis esse tuam.*

Mæcenas, Knight of the Blood-Royal of *Tuscany*, who chuse to live in a Rank below your real Dignity and Birth. *Commentary*

tators are at a loss how to trace this Descent of *Mæcenas*; however, what *Horace* asserts, is sufficient to evince, that it was the common Belief in *Rome* at that Time.

² *A Cask of mellow Wine, as yet untouched.* In the Original, *Non ante verso cado*; *A Cask that has never been emptied*: for after the Casks were emptied, they were placed upon the Ground with the Bottom upwards.

³ *Balanus*. The Name by which it went both among the *Greeks* and *Latins*, was *Myrr*.

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The KEY.

her, that they should indulge themselves in innocent Mirth and Cheerfulness, and celebrate the Praises of the Gods and Goddesſes.

What time this ODE was written, is uncertain; it is generally thought to have been about *Horace's* Fortieth Year. Thus far we may venture to conclude, that it was after the *Eleventh* of this *Book*; because there he compares *Lyde* to a Mare of three Years old, who plays and leaps in the Fields: Here he writes to her, as a grave, sedate, circumspect Woman, and intreats her to comply with a little Mirth, Singing, and moderate Drinking with him at the ensuing Festival.

ODE XXIX.

Ad MÆCENATEM.

Invitat eum ad cœnam bilarem, omiſſis publicis curis.

TYRRHENA regum progenies, tibi
Non antè verſo lene merum cado,
Cum flore, Mæcenas, roſarum, &
Preſſa tuis balanus capillis
Jamdudum apud me eſt. eripe te moræ;
Ne ſemper udum Tibur & Æſulæ
Declive contempleris arvum, &
Telegoni juga parricidæ.
Faſtidioſam deſere copiam, &
Molem propinquam nubibus arduis;
Omitte mirari beatæ
Fumum & opes ſtrepitumque Romæ.
Plerumque grata divitibus vices,
Mundæque parvo ſub lare pauperum
Cœnæ, ſine aulæis & oſtro,
Solicitam explicuere frontem.
Jam clarus occultum Andromedes pater

ORDO.

O Mæcenas, Tyrrhena
progenies regum, jam-
dudum apud me tibi eſt me-
rum lene, cado non antè verſo,
cum flore roſarum, & bala-
nus preſſa tuis capillis. Eripe
5 te moræ, ne ſemper contem-
pleris udum Tibur, & de-
clive arvum, Æſulæ, & juga
Telegoni parricidæ. Deſere
faſtidioſam copiam, & molem
propinquam arduis nubibus.
10 Omitte mirari ſumum & o-
pes, ſtrepitumque beatæ Ro-
mæ. Vices plerumque grata
ſunt divitibus; mundæque
cœnæ ſub parvo lare paupe-
rum, ſine aulæis & oſtro, ſæpe
15 explicuere ſolicitam frontem.
Jam clarus pater Androme-
dæ oſtendit occultum ignem;

ANNOTATIONS.

Myrobalanus. It was a Fruit of the Big-
neſs of a Nut, from which they ſqueeze'd a
very precious Ointment.

⁴ *Æſula.* A ſmall Village near to *Tibur*,
upon the Deſcent of a Hill.

⁵ *Parricide Telegonus.* This *Telegonus*
was Son of *Ulyſſes*, who coming to *Ithaca*,
to ſee him, and being reſuſed Admittance
by the Servants, raiſed a Tumult, in which
he unknowingly ſlew his Father. He af-
terwards came into *Italy*, and upon a little
Hill, about 12 Miles Eaſt from *Rome*, built

Tuſculum. This Hill, according to the Re-
lation of *Strabo*, was parted into ſeveral
Summits, that were cover'd with Trees,
water'd by a great many fine Rivulets,
and adorned with ſeveral magnificent Build-
ings.

⁶ *Already the Father of Andromeda,*
Cepheus King of *Æthiopia*, or *Phœnicia*,
and Father of *Andromeda*, the Wife of *Per-
ſeus*. He was tranſlated into Heaven, and
makes a Conſtellation of 19 Stars, near

already *Procyon*⁷, the Forerunner of the Dog-Star, rageth, and the
 20 furious Constellation of the Lion⁸, and the Days grow hot with
 the returning Sun. Even now, the Shepherds, with their languishing
 Flocks, unable any longer to sustain the Heat, fly to the
 Shades and Rivulets, and the Coverts of the rough Sylvan Deity⁹.
 The quiet Banks are no more agitated by the wandering Winds.
 25 You, in the mean time, are considering what Condition of
 Affairs is properest for *Rome*, and always unquiet on its account,
 are alarmed at what may be the Designs of the *Seres*, the *Bactrians*¹⁰,
 whom *Cyrus* conquer'd, and of the *Scythians* who inhabit
 30 the Borders of the *Tanais*¹¹. God has wisely hid the Events of
 Futurity in impenetrable Darkness, and laughs at the vain Attempts
 of Men, when they endeavour to extend their Enquiries beyond the
 Bounds he has prescribed them. Be always watchful to conduct what
 is present, in the best manner. Futurity is
 35 like the *Tiber*, which sometimes running smoothly in its Channel,
 glides peaceably into the *Tuscan* Sea; at other times, when a vast
 Deluge swells the quiet Rivers, it hurries along with it¹², in its
 rapid Course, the Rocks, the Trees torn up by the Roots,
 40 the Cattle, and the Houses, not without a prodigious Noise of the
 adjacent echoing Woods and Mountains.

That Man is Master of himself¹³, and lives happy, who every
 day can say of himself, I have lived: To-morrow *Jupiter* may
 darken the Heavens with black Clouds, or illuminate them with
 45 the brightest Rays of the Sun; yet he can never make void what
 is already past, nor recal and undo what fleeting Time has already
 carried away.

Fortune, that rejoices at the Misery of others, and is obstinate
 50 to play an unusual Game, to confound all Things, constantly transfers
 her unstable Gifts, sometimes favourable to one, and sometimes to
 another. If she remains with me, I am content; when she

ANNOTATIONS.

the *Lesser-Bear*, between the *Dragon* and *Cassiopeia*. His Rising is about the 9th of July.

⁷ *Procyon*. In Greek προκύων, *Antecanis*; so called, because he was the Forerunner of the *Dog-Star*; that is, he always rose before the *Canicula*, which was called otherways *Sirius*, or the *Great Dog*. It is a Constellation of three Stars near the Milky Way, and rises about the middle of July.

⁸ The furious Constellation of the *Lion*. A Constellation of 19 Stars, and the fifth Sign of the *Zodiack*.

⁹ The Sylvan Deity. The God *Sylvanus*, the God of the Woods.

¹⁰ The *Bactrians*. *Bactria* was a very considerable Province of the *Persian* Em-

pire, and first subdued and added to it by *Cyrus*, who was the Founder of that Empire. He was the Son of *Cambyses* King of *Persia* (at that time but a small Province, though the Name afterwards extended itself over all the Kingdoms subdued by *Cyrus*) and of *Mandana*, the Daughter of *Astyages* King of the *Medes*. The Reader will find a succinct Account of his History in *Justin*.

¹¹ *Tanais*. See *Ode x.* of this Book. Here it has the Epithet *disfors*; because, as *Dacier* observes, when *Horace* wrote this *Ode*, the *Scythians* and *Sarmatians* were at War.

¹² Hurries along with it in its rapid Course. *Pliny*, as *Dacier* observes, has admirably explained, as well as copied at the

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Ostendit ignem ; jam Procyon furit,
 Et stella vesani Leonis,
 Sole dies referente siccos.
 Jam pastor umbras cum grege languido
 Rivumque fessus quærit, & horridi
 Dumeta Sylvani : caretque
 Ripa vagis taciturna ventis.
 Tu civitatem quis deceat status
 Curas, & Urbi sollicitus times,
 Quid Seres & regnata Cyro
 Bactra parent, Tanaisque discors.
 Prudens futuri temporis exitum
 Caliginosâ nocte premit Deus ;
 Ridetque, si mortalis ultra
 Fas trepidat. quod adest, memento
 Componere æquus : cætera fluminis
 Ritu feruntur, nunc medio alveo
 Cum pace delabentis Etruscum
 In mare, nunc lapides adefos,
 Stirpesque raptas, & pecus, & domos
 Volventis unâ, non sine montium
 Clamore, vicinæque silvæ ;
 Cum fera diluvies quietos
 Irritat amnes. ille potens sui
 Lætusque deget, cui licet in diem
 Dixisse, Vixi : cras vel atrâ
 Nube polum Pater occupato,
 Vel sole puro : non tamen irritum
 Quodcunque retro est, efficiet ; neque
 Diffinget, infectumque reddet,
 Quod fugiens semel hora vexit.
 Fortuna sævo læta negotio, &
 Ludum insolentem ludere pertinax,
 Transmutat incertos honores,
 Nunc mihi, nunc alii benigna.

20 jam Procyon furit, & stella
 vesani Leonis sole referente
 siccos dies. Jam pastor ses-
 sus æstu, quærit umbras ri-
 vumque cum grege langui-
 do, & dumeta horridi Syl-
 vani ; ripaque taciturna
 caret vagis ventis. Tu
 25 curas quis status deceat ci-
 vitatem, & sollicitus urbi,
 times quid Seres, & Bactra
 regnata Cyro, Tanaisque
 discors parent. Prudens
 Deus premit nocte caliginosâ
 exitum futuri temporis ;
 30 ridetque si mortalis trepi-
 dat ultra fas. Memento
 æquus componere quod adest.
 Cætera ferantur ritu flu-
 minis, nunc delabentis me-
 dio alveo cum pace in
 Etruscum mare ; nunc,
 35 cùm fera diluvies irritat
 quietos amnes, unâ volven-
 tis lapides adefos, raptas-
 que stirpes, & pecus, &
 domos, non sine clamore
 montium, vicinæque silvæ.
 Ille potens sui est, lætusque
 40 deget, cui licet in diem
 dixisse, Vixi : cras pater
 occupato polum vel atrâ
 nube, vel sole puro ; non ta-
 men efficiet irritum, quod-
 cunque retro est ; neque dis-
 45 finget, reddetque infectum,
 quod fugiens hora semel
 vexit. Fortuna læta sævo
 negotio, & pertinax ludere
 insolentem ludum, transmu-
 tat honores incertos, nunc
 benigna mihi, nunc alii.

50

A N N O T A T I O N S.

same time, this wonderful Description. *Ibi*
boves, aratra, rectores, hic scuta & libera
armata, atque inter hæc arborum truncos,
aut villarum trabes atque culmina, variè
lateque fluctuantia. One may see floating on
its Waters, the Oxen, the Ploughs, the La-
bourers, the Cattle, huge Stones, vast Trunks
of Trees, and the Tops of Houses.

13 *That Man is Master of himself.* This
 is perhaps one of the finest Sentiments that
 is to be met with in Horace, or any other
 Author, whether antient or modern. *That*
Man is truly Master of himself, who every
day can say, I have lived ; i.e. I have

made a good use of the Days that have been
 given me ; I have employed myself in a
 Way that is commendable and praise-
 worthy, and can suffer no just Reproach
 either from the Testimony of my own
 Mind, or others. Every thing else is liable
 to Change ; all future Events are uncertain,
 and to-morrow God may send either Rain
 or Sun-shine. But what is already past, is ir-
 revocable, nor is it in the power of any Per-
 son or Thing to deprive a good Man of that
 rational Pleasure which arises from the Con-
 sciousness of an upright and well-regulated

X 4

Benaviour.

she shakes her nimble Wings¹⁴, I willingly resign all her Gifts:
 55 I involve myself in my own Virtue, and am happy in an upright
 and unblemished Poverty.

I am none of those, who, when the Ship groans under the Fury
 of the *African* Winds, have recourse to miserable Prayers¹⁵,
 and endeavour, by Vows, to obtain, that their *Cyprian* and *Ty-*
 60 *rian* Merchandize¹⁶ may not enrich the devouring Sea. On
 such an Occasion¹⁷, I am calm and unmoved, as if a favourable
 Wind, and the Twin-Brothers, *Castor* and *Pollux*, conducted me
 safe through the tumultuous *Ægean* Sea, in a Bark of two Oars.

ANNOTATIONS.

Behaviour. The Beauty and Justness of
 the Thought is too evident, to stand in
 need of any Illustration.

¹⁴ When she shakes her nimble Wings.

This is a Metaphor, taken from Birds, who
 commonly shake their Wings before they
 fly. *Chabotius*: *Translatum est ab avibus*,
pro, si fortuna à me avolaverit, reddo quæ
ab ea acceperam. Et me virtute mea, nullis
ipsum viribus subjeciâ, sustento: If Fortune
 fly from me, I give her back what I received,
 and my Virtue, subject to none of her Assaults,
 bears me up.

¹⁵ Have recourse to miserable Prayers.
 Horace here derides the conditional Prayers

which the Merchants, when in danger, often
 made to the Gods. Those Prayers which
 Plato calls *τίχνας ἐμπόρωνας*, the Traffick
 of Merchants; and *Perseus*, *Preces ematæ*,

— *Non tu prece poscis emaci.*

You don't beg with mercenary Prayers.

¹⁶ *Cyprian* and *Tyrian* Merchandize.
 For *Tyre* and *Cyprus* were Places of great
 Commerce.

¹⁷ On such an Occasion. The Expla-
 nation which *Dacier* gives of this Passage,
 seems to me to carry with it the greatest
 Resemblance of Truth, and therefore I have
 followed it in the Translation. I shall here
 add

The KEY.

AUGUSTUS being in *Greece*, in order to go into *Asia*, and *Ag-*
rippa obliged to leave *Rome*, to take upon him the Govern-
 ment of the *Gauls*, who, upon seeing the *Germans* ready to cast off
 the Yoke, were become turbulent and factious; the Government
 of *Rome* and *Italy* was left entirely to *Mæcenas*. *Horace*, who was
 never wanting in Gratitude to his Patron, seeing what a weighty
 Charge he had upon him, how it fatigued him, and took up all his
 Time, wrote this beautiful ODE, to which *Scaliger* gives the follow-
 ing great Encomium: *Vicesima nona Lib. 3. incipit lenissime, tum vero*
semper assurgit eo usque, quò nemo aliorum pervenire possit. The
Twenty-ninth Ode of the Third Book begins after a very plain and
 simple Manner, but by degrees rises to such a Height, as no other Poet is
 able to arrive at.

He begins with the same Compliment, as in the *First Ode* of the
First Book, putting him in mind of his noble Descent. He invites
 him to come and sup with him, and begs that he will lay aside, for
 a time, his Care and Anxiety about the Publick, and indulge him-
 self in private with a few Friends. It is a Relief and Ease to the
 Great, to descend sometimes from their Dignity. Pomp and Gran-
 deur are, for the most part, a Burden to Governors; and tho', for
 Rea-

ODE XXIX. Q. HORATII FLACCI. 313

Laudo manentem: si celeres quatit
Pennas, resigno quæ dedit, & meâ
Virtute me involvo, probamque
Pauperiem sine dote quæro.
Non est meum, si mugiat Africis
Malus procellis, ad miseræ preces
Decurrere, & votis pacisci,
Ne Cypriæ Tyriæque merces
Addat avaro divitias mari.
Tunc me biremis præsidio scaphæ
Tutum per Ægæos tumultus
Aura feret, geminusque Pollux.

Laudo manentem. Si quatit
celerem pennas, resigno quæ
dedit, & involvo me meâ
virtute, & quæro probam
pauperiem sine dote. Non
meum est, si malus mugiat
Africis procellis, decurrere
ad miseræ preces, & votis
pacisci, ne Cypriæ Tyriæ-
que merces addant divitias
avaræ mari. Tunc aura,
geminusque Pollux feret me
tutum per Ægæos tumultus,
præsidio biremis scaphæ.

ANNOTATIONS.

add in the Remarks, the Reasons he gives for it. *Horace* (says he) here represents himself as a Man always contented with his present Condition. If *Fortune* is favourable, he is pleased; if she frowns, he restores, without murmuring, all that he had received from her; and is now no less satisfied with his Poverty, than he had formerly been with his Riches. To render the Thing yet more plain by a familiar Example, he tells us, that he is none of those who, during a Storm, have recourse to miserable Prayers, and make Vows for their own Safety, and that of their Goods. When he finds

himself in that Condition, he is no more solicitous than if such a thing had never happen'd. That he would abandon himself to the Fury of the Tempest; that he would venture himself in a small Bark with the same Tranquillity and Composure of Mind, with the same Confidence, as if the Wind was favourable, and *Cassio* and *Pollux* his Pilots. *Horace*, though an *Epicurean*, yet learned this Firmness of Mind from the Philosophy of the *Stoicks*. For he took from every Sect, what seemed to him most agreeable to the Dictates of sound Reason.

THE KEY.

Reasons of State, they are obliged to affect them, yet then only do they seem to enjoy themselves, when descending to the Station of private Men, they indulge themselves with some Friends, and lay aside all Ceremony and Form. *Horace* complains that *Mæcenas* was rather too anxious about his Country, and disquieted himself more than was necessary. He was apprehensive of the *Scythians* and *Bactrians*, who were too remote to give him any just Grounds of Fear. As God had wisely hid Futurity from our Knowledge, 'twas best to mind the present; and if he acted well, he was sure to reap the Reward of it: For tho' what was to come was uncertain, yet what was past was irrevocable. The Gifts of Fortune were very uncertain; he, for his part, took the Course that appeared most rational. Whether she favour'd or frown'd, he was always contented, and aimed at such a Steadiness of Mind, as might enable him to remain unshaken amidst all the Events that could befall him.

Dacier, *Des Prez*, and *Rodellius*, place this ODE in the Year of the City 730; *Sanadon*, in 733, in the Month of July, when *Mæcenas* was sole Governor of *Rome* and *Italy*; which agrees best with the Contents of it; in the 46th of the Poet's Age, and 18 before CHRIST. So that from this present Year 1739, it is 1757 Years old.

ODE

ODE XXX.

TO MELPOMENE.

That by his Lyrick Poems he had acquired an immortal Reputation.

I Have finished a Monument ¹ more lasting than Brass, and higher than the exalted Situation of the Pyramids ², which neither corroding Showers, nor the unavailing Rage of North Winds, can destroy or efface; yea, not even the innumerable Series of Years, and fleeting Course of Time. I shall not altogether die; by far the most valuable Part of me shall escape ³ the Cruelty of *Proserpine* ⁴. My Works, always adorned with the Graces of Novelty, shall grow in Repute and Esteem among Posterity. Their Fame shall ever rise and increase, while the Capitol flourishes ⁵, and the Priest, accompanied with the silent Vestal, ascends to offer Sacrifices.

10 Wherever the rapid *Aufidus* ⁶ rages and foams, and *Danuvius* ⁷, poor of Water, reigned over a rustick and warlike People; in spite of the Meanness of my Birth, I shall be celebrated and valued; I shall be famed as the first who attempted Lyrick Poetry in *Latin Measure*.

Assume therefore, *Melpomene* ⁹, that commendable Pride which 15 your Merits have acquired, and with your own Hands, crown me with Laurel, sacred to the God who presides at *Delphos*.

ANNOTATIONS.

¹ I have finished a Monument. This is of much the same Nature with what *Ovid* says on the like Occasion, when he reflected on the Honour he expected to acquire by his *Metamorphoses*:

Jamque opus exegi, quod nec Jovis ira,
nec ignes,

Nec poterit ferrum, nec edax abolere vetustas.

And now I have finished a Work, which neither the Anger of Jupiter, nor Fire, nor Sword, nor Time itself can destroy.

² Higher than the exalted Situation of the Pyramids. *Regali situ pyramidum*, for *Pyramidibus regalis situs*; built by Kings. These Pyramids were built at different Times, and by different Kings, as an Ornamentation of their Power and Grandeur. They were raised to a vast Height, and, notwithstanding they have been now built several Thousand Years, yet they still re-

main entire, as if it were not in the power of Time to hurt them.

³ By far the most valuable Part of me. His Poems and Works, the Product of his Wit and Judgment. In like manner, *Ovid*:
Parte tamen meliore mei super alta perennis

Astra ferar.

The better Part of me, durable and lasting, shall soar above the biggest Stars.

⁴ Shall escape the Cruelty of *Proserpine*. In the Original, *vitabit Libitinam*. *Libitina* was the Goddess who presided over Funerals. I cannot but insert here the learned Remark of *Dacier* upon this Passage; the rather, because I have followed him in the Translation of it. Such as are skilled, says he, in Antiquity, have given it as their Opinion, that it was either *Venus* to whom this Office was assigned, (that the same Goddess who presided at the Birth of Mortals,

ODE XXX.

Ad MELPOMENEM.

Se scribendo versus Lyricos consecutum fuisse eternam gloriam.

ORDO.

E X E G I monumentum ære perennius,
Regalique situ pyramidum altius ;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series, & fuga temporum.
Non omnis moriar ; multaue pars mei
Vitabit Libitinam. usque ego postera
Crescam laude recens ; dum Capitolium
Scandet cum tacita virgine pontifex.
Dicar, quâ violens obstrepat Aufidus,
Et quâ pauper aquæ Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps Æolium carmen ad Italos
Deduxisse modos. sume superbiam
Quæsitam meritis, & mihi Delphicâ
Lauro cinge volens, Melpomene, comam.

E Xegi monumentum per-
ennius ære, altiusque
regali situ pyramidum :
quod non edax imber, non
impotens Aquilo possit diru-
ere, aut innumerabilis se-
ries annorum, & fuga tem-
porum. Non omnis moriar ;
parsque multa mei vitabit
Libitinam. Ego usque re-
cens, crescam laude postera,
dum pontifex scandet Capi-
tolium cum tacita virgine.
Quâ violens Aufidus ob-
strepat, Et quâ Daunus
pauper aquæ regnavit a-
grestium populorum. Ego
potens ex humili, dicar
princeps (primus) deduxisse
Italos modos ad Æolium
carmen. Melpomene, sume
superbiam quæsitam meri-
tis, & volens cinge mihi comam lauro Delphicâ.

ANNOTATIONS.

Mortals, might also preside at their Interment) or *Proserpine*. The greater Part seem to favour the first of these Conjectures ; but the Difference may be easily decided ; for it is certain that *Venus* and *Proserpine* were but different Names of the same Divinity : For which Reason I have translated it, *shall escape the Cruelty of Proserpine*. Perhaps, in that Verse of the 28th Ode of the first Book,

Nullum

Sæva caput Proserpina fugit.

None are exempt from the Power of cruel *Proserpine* : He there, by *Proserpine*, means the same whom he here calls *Libitina*.

⁵ While the Capitol flourishes. That is, while Rome and its Empire stands. The Romans flatter'd themselves, that their Empire should continue for ever. *Virg. Æn. I. ver. 282*, brings in *Jupiter* speaking thus to *Venus* :

His ego nec metas rerum, nec tempora pono.

To their Empire I affix no Limits, nor assign any Period to their Government of the World. It was owing to the same Notion,

that we so often meet with such Inscriptions as these, upon their Medals: *Romæ Eternæ. Imperii Eternitas. To Rome Eternal. The Eternity of the Roman Empire.*

⁶ *Aufidus*. A River of *Apulia*, where *Horace* was born, the same that is now called the *Ofanto*. It has a very rapid Current.

⁷ *Daunus*. This *Daunus* was the Son of *Pilumnus* and *Danaë*. He reigned over *Daunia*, and gave his Name to the Country. This *Daunus* is also the Name of a River in *Daunian Apulia*. He adds *pauper aquæ* in the same Sense, as he says in *Ode iii. Lib. V. siticulosæ Apuliæ*. For *Apulia* was a very dry Country, and barren of Water.

⁸ *Lyrick Poetry*. In the Original *Æolium carmen*. The Verses of *Sappho* and *Alcæus*, who were both of *Mitylene*, a City of *Æolia*.

⁹ *Melpomene*. *Melpomene* here stands for the *Muses* in general ; for her proper Office was to preside over *Tragedy* and *Rhetorick*.

The

The KEY.

THIS ODE is of a like Nature with the last ODE of the *Second Book*. The Design of it appears at first Sight. He celebrates his own Productions, and prophesies that their Reputation shall be immortal. However contemptible this might render a mean Writer, whose Talents were not very considerable, yet, in one of *Horace's* Rank, we ought not to be too forward in censuring it. A great Genius must unavoidably be conscious of its own Worth; and tho' it is very commendable in them to speak of themselves with Modesty and Diffidence, yet there are certain Times when it would be a Fault to be silent. *Horace* had published a great many Poems, which had met with Approbation from the nicest Judges; and therefore we may look upon this ODE as nothing more than a fair and candid Representation of the Sentiments of others upon his Works. A Writer who thus entertains a high Idea of himself, will be careful that none of his Performances fall below what he thinks worthy of this Idea; and therefore as the Publick are considerable Gainers by it, they ought the more readily to excuse it.

It is uncertain when this ODE was written.

*A farther Description of the PYRAMIDS, as promised
Ode i. Book I.*

BAUDRAND: *Pyramides Ægypti, apud Memphim urbem, inter illam & Deltam, inter septem terræ orbis miracula, Pharoni, teste Bellonio, Granari di Giosefo Europeis: Teste Ortelio, tres numero latæ longæque ad quatuor terræ jugera: Teste Melas, à Nilo fluvijs quatuor leucis Gallicis: Teste Bellonio, antiquorum regum sepulchra.* The Pyramids of Egypt, near Memphis, betwixt it and Delta, among the Seven Wonders of the World, as *Bellonius* says, were the Granaries of Pharaoh, built by *Joseph*, during the seven Years Plenty, to hold Grain for the People of Europe, in the Time of Famine. *Ortelius* says, there were Three in the Breadth and Length of four Acres of Land. *Melas* says, they are four Miles distant from the River Nile, from Delta six, from New-Babylon, or Cayro, four French Leagues. *Bellonius* says, they were the Burial-Places of the antient Kings. *Pyramidum una à tercentum sexaginta mille hominum viginti annorum spatio constructa traditur, tantâ impensâ, ut in alliis, capis, & raphanis mille octingentesima talenta insumpta fuerint.* *Cicero de Natura Deorum, ut citat Baudrandus.* One of the Pyramids is said to be built by Three hundred and sixty thousand Men, in the Space of twenty Years, at so vast a Charge, that, in Garlick, Onions and Radishes, there were One thousand eight hundred Talents spent.

spent. An *Egyptian Talent* (*Gronovius de Pecunia Veterum*) is One hundred and twenty *Minæ*. A *Mina*, says *Ainsworth*, is Three Pound in our Money. So that a Talent is 360 Pounds, which being multiplied by 1800, comes to Six hundred and forty eight thousand Pounds. This being but one Article of the Charge, if we consider the Meat, Drink and Cloathing of such a vast Number of Workmen, and supposing two Thirds of them to have Wives and Children to be maintained by their Wages, the Charge of Mortar, Horses, Carriages, Carts, Working Tools, &c. will amount to ten Times the above Sum, namely, to Six Millions four hundred and eighty thousand Pounds. This being in the Year of the World 2367. Mr. *Tallents*: for, according to *Manetho* and *Josephus*, *Orus* began the Building of the Pyramids. This is a Sum of Money, which all the Kingdoms of *Europe* were not able to raise at that Time of the World.

The Pyramids of *Egypt* are Twenty in Number, whereof Three are reckon'd the Chief, scarce two Leagues distant from *Cayro* westward, and have four Frontispieces; the greatest of them is founded upon a Rock, whose Basis is 693 *English* Feet every way; its Height is also 693 Feet of the same Measure; and to its Top, it is an Ascent of 270 Steps or Turnings. It was raised by King *Chemis*, or *Cheope*. The second is scarce 200 Paces distant from the First, and is of the same Height, but less Circumference, since its Basis on every Side is 560 *English* Feet, or 625 *Roman*. The Third, scarce a Stone's-Cast from the Second, stands upon an Eminence; its Breadth on every Side of the Basis is 320 *English* Feet, as is also its Height. But the other Seventeen are much less, and are at a distance from the other Three.

John Greaves, Professor of Astronomy in the University of *Oxford*, hath very largely described them. I have this Passage of Mr. *Greaves's* Description, from *Baudrand*. *Des Prez* says, that it was in the Year 1638, in which Mr. *Greaves* saw them, and that then they were very little defaced. As to *Manetho* and *Josephus* saying that *Orus* built them, and Mr. *Greaves*, *Chemis* or *Cheope*, that is easily reconciled; for, as *Dacier* very well observes, they were the Work not of one, but of many Kings. *Orus* might begin, and *Chemis* might finish them. This being the Year of the World 5689, from which subtract 2367, there remains 3322 Years; all which Time these vast Structures have stood. They are called *Pyramids*, from *Pyra*, *Ignis*, Fire, because they being large at the Bottom, and gradually coming to a Point at the Top, they represent the Figure of a Flame. For a more particular Description, see *Ammianus Marcell. Book XXII. Strabo, Book XVII. and Diodorus Siculus, Book II. Chap. 2.*

The ODES of Q. HORATIUS FLACCUS, BOOK THE FOURTH.

ODE I.

To VENUS.

HORACE is now of an Age, that he ought to have an Averſion to Love and Gallantry.

O *Venus*, having ſo long left me in quiet, do you begin again to raiſe War againſt me¹? Spare, Goddeſs, I pray you ſpare; I am no more what I was under the Reign of beautiful *Cynara*². Cruel Mother of amorous Deſires³, ceaſe attempting to bring under your Yoke a Man now arrived at his Fiftieth Year⁴, and therefore ſtubborn to ſubmit to your voluptuous Commands. Go whither you are called by the preſſing Intreaties and Flatteries of our Youth.

If you deſire to inflame a worthy Heart, and apt to receive to your Impreſſions, grow wanton in the Houſe of *Paulus Maximus*⁵; thither fly in your Chariot drawn by Swans⁶. He is of an illuſtrious

ANNOTATIONS.

¹ *Do you begin again.* The Word *rurſus* is made uſe of in the Original. We learn from the Account that *Horace* gives of himſelf in the firſt and ſecond Book, that he renounced all Gallantry and Love-Affairs, when he was about forty Years of Age. *Venus* had ſince render'd him ſenſible to the Charms of *Glycera*, and ſhe here captivates him again by the Beauty of *Ligurius*.

² *Under the Reign of beautiful Cynara.* *Horace*, like all good and wiſe Men, changes his Thoughts with his Age, and believes that every Stage of Life has that which it is proper for it to follow, and fix upon. *Cynara* was one of *Horace's* Miſtreſſes, and, as *Dacier* obſerves, he was probably very young

when he was her Gallant. In *Epist.* vii. B. I. ſhe has the Epithet *Proterva*, and in *Epist.* xiv. *Rapax*; but here ſhe is called *bona Cynara*. Commentators are very much divided about the Meaning of it; ſome take it for *generous*, others for *obliging*. But as it very often ſignifies no more than ſimply *beautiful*, that ſeemed to me to be the moſt eaſy and natural Interpretation of it here.

³ *Cruel Mother of amorous Deſires.* In the Original *Mater ſæva Cupidinum*. He ſpeaks of her in the ſame Style in the 19th Ode of the firſt Book; which ſee.

⁴ *Arrived at his Fiftieth Year.* *Circa aſtra decem.* A *Luſtrum* was the Space of five

five Years;
ſifty Years.
⁵ *Grown*
Maximus. T
obſerves, w
Fabius Max
Honorary C
the Year of t
after this Ode
himſelf made
⁶ *In your C*
Exprefſion in
purpureis olon
viſta es purpu

Q. HORATII FLACCI

O D A R U M

LIBER QUARTUS.

ODE I.

Ad VENEREM.

HORATIUS *jam eâ ætate est, ut debeat esse alieno animo à rebus amatoriis, & ludicris carminibus.*

ORDO.

INTERMISSA Venus diu,
Rursus bella moves? parce precor, precor.
Non sum qualis eram bonæ
Sub regno Cynaræ. define, dulcium
Mater sæva Cupidinum,
Circa lustra decem flectere mollibus
Jam durum imperiis: abi
Quò blandæ juvenum te revocant preces.
Tempestivius in domo
Pauli, purpureis ales oloribus,
Comeffabere Maximi;
Si torrere jecur quæris idoneum:

O Venus, diu intermissa,
rursus moves bello?
Parce, precor, precor. Non
sum qualis eram sub regno
bonæ Cynaræ. O sæva mater
dulcium cupidinum, define
5 flectere me jam circa decem
lustra, & ergo durum molli-
bus imperiis. Abi quò blan-
dæ preces juvenum te revo-
cant. Tempestivius comeffabere
in domo Pauli Maximi,
10 si quæris torrere idoneum
jecur: illuc ales i purpureis
oloribus. Namque is juve-

ANNOTATIONS.

five Years; so that ten *Lustra* was exactly fifty Years. See Book II. Ode iv.

⁵ *Grown wanton in the House of Paulus Maximus.* This *Paulus Maximus*, as *Dacier* observes, was probably the Son of *Quintus Fabius Maximus*, whom *Cæsar* had made Honorary Consul with *Trebonius Alper*, in the Year of the City 708. About five Years after this Ode was addressed to him, he was himself made Consul with *Tubero*.

⁶ *In your Chariot drawn by Swans.* The Expression in the Original is, *Venus ales purpureis oloribus*, instead of *Venus quæ vitula es purpureis oloribus*. Which is some-

what remarkable. The Word *purpureis* has created a great deal of Trouble to the Commentators, as not being able to conceive how a Purple Colour can, with any Propriety, be attributed to the Swan. Some therefore think, we ought to read *furfureis*; others *marmoreis*; and others again *porphyreis*, from *Porphyris*, the antient Name of the Island *Cyprus*, sacred to *Venus*. But as *Dacier* observes with great Judgment, the Antients frequently made use of the Word *purpureis*, to express any thing that was of a lively brilliant Colour. *Rodellius Lys*,
di-

- lustrious Descent, distinguished by a comely and graceful Port;
his Eloquence is a Refuge to the distressed: In a word, he is
possessed of a thousand fine Qualities⁷, that will spread, to a great
15 Distance, the Fame and Glory of your Empire. And when, by
his powerful Charms, he triumphs over the rich Presents of his
Rival, he will raise to you a Marble Statue, and place it in a
Temple near the *Alban Lake*⁸, under a Roof of Citron Wood.
20 There you shall continually smell the Frankincense that shall be
burnt upon your Altar, and be delighted with the various Hymns
play'd upon the Harp, the Flute, and the *Berecynthian Horn*.
There the young Boys and tender Virgins, singing your Praises
25 twice a Day, shall thrice beat the Ground with their snowy Feet,
after the manner of the *Salii*⁹.

- Neither Woman or Boy any longer pleases me. I am now no
30 more delighted with the fond Hope of credulous Love; I con-
tend not for the Mastery in Drinking, nor take a pride in adorn-
ing my Head with a Garland of new Flowers. But why, alas!
why, *Ligurinus*¹⁰, do the Tears thus trickle down my Cheeks?
35 Why does my Tongue, formerly eloquent, now falter, and
sink into a shameful Silence. All the Night long in my Dreams,
sometimes I hold you in my Arms, at other times, flying my
Embraces, I follow you, cruel as you are, through the Field
40 of *Mars*, and the rolling Waters of the *Tiber*.

A N N O T A T I O N S.

Simili ratione multa vocamus aurea, in quibus auri nihil est, præter pulchritudinem & nitorem. In like manner, we say that many things are golden, which bear no Resemblance to that Metal, but in their Beauty and Brightness.

⁷ Possessed of a thousand good Qualities. *Et centum puer artium.* Puer is a Word of Tenderness, and applicable to every Age, *Virgil, Æn. 6. v. 832.* applies it to *Cæsar* and *Pompey*.

Ne pueri, ne tanta nimis affuescite bella.
Don't engage in so bloody and cruel a

War. *Ovid* speaks after the same manner of *Augustus*, when he was more than fifty Years old.

Parce puer seculi decus admirabile nostri.
Pardon me, O Emperor, thou who art the Ornament and Glory of the present Age.

⁸ The *Alban Lake*. The City of *Alba* was built between a Mountain and a great Lake, which *Livy* places in a Forest: *Lacus in Albano nemore.* It was about 10 Miles from *Rome*, and is now called *Lago di Castel Gandolfo*.

⁹ *Salii*.

The KEY.

IT would seem, from the last ODE of the *Third Book*, that *Horace* designed to write no more Lyric Poems; for he begins it, *Exegi monumentum ære perennius, &c.* I have finished a Monument more lasting than Brass. The Generality of Commentators are of Opinion, that *Horace* being importuned by *Augustus*, *Mæcenas*, and the other great Men at Court, who admired his Compositions, was prevailed with to add some more Odes to those he had already written. This Conjecture is founded upon a Passage out of *Suetonius*, in his Life

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⁹ *Salii*
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Namque & nobilis, & decens,
 Et pro sollicitis non tacitus reis,
 Et centum puer artium,
 Latè signa feret militiæ tuæ :
 Et, quandoque potentior
 Largis * muneribus riserit æmuli ;
 Albanos propè te lacus
 Ponet marmoream sub trabe citrea.
 Illic plurima naribus
 Duces thura ; lyræque † & Berecynthiæ ||
 Delectabere tibiæ
 Mistis carminibus, non sine fistulâ.
 Illic bis pueri die
 Numen cum teneris virginibus tuum
 Laudantes, pede candido
 In morem Saliûm ter quatient humum.
 Me nec femina, nec puer
 Jam, nec spes animi credula mutui,
 Nec certare juvat mero,
 Nec vincere novis tempora floribus.
 Sed cur, heu, Ligurine, cur
 Manat rata meas lacryma per genas ?
 Cur facunda parum decoro
 Inter verba cadit lingua silentio ?
 Nocturnis te ego somniis
 Jam captum teneo, jam volucrem sequor
 Te per gramina Martii
 Campi, te per aquas, dure, volubiles. 40

nis est, & nobilis, & decens, & non tacitus pro sollicitis reis, & puer centum artium, ideoque latè feret signa tuæ militiæ. Et quandoque riserit potentior largis muneribus æmuli, ponet te marmoream propè Albanos lacus, sub citræ trabe. Illic duces plurima thura naribus, & delectabere mistis carminibus, tibiæ Berecynthiæ, lyræque, non sine fistula. Illic, pueri cum teneris virginibus laudantes numen tuum bis die, quatient humum ter pede candido, in morem Saliûm. Me nec femina jam juvat, nec puer, nec spes credula animi mutui, nec certare mero, nec vincere tempora novis floribus. Sed cur, heu ! cur Ligurine, manat rara lacryma per meas genas ? Cur facunda cadit lingua inter verba, silentio parum decoro ? Ego nocturnis somniis jam tenes te captum ; jam dure, sequor te volucrem per gramina campi Martii, sequor te per aquas volubiles.

* Largi, Benti. † lyræque, Ib. || Berecynthia tibia, Ib.

ANNOTATIONS.

⁹ Salii. Priests of Mars, instituted by Numa. They were Keepers of the Brazen Targets, and every Year made a solemn Procession, leaping and dancing all the way. Livy speaking of them, uses the Expression, Solennem saltatum.

¹⁰ Ligurinus. This Ligurinus is the same to whom the Tenth Ode of this Book is addressed. We know nothing further about him.

The KEY.

of Horace. Scripta quidem ejus usque adeo probavit, mansuraque perpetuo credidit, ut non modo Seculare Carmen componendum injunxerit, sed & Vindelicam victoriam Tiberii Drusi que privignorum, eumque coegerit propter hoc, tribus carminum libris ex longo intervallo quantum addere. Augustus so far approved of his Writings, and was so thoroughly persuaded that they would beget Admiration in all Ages, that he not only commanded him to pen the Carmen Seculare, but also the Victory

The KEY.

of Tiberius and Drusus, his Step-Sons, over the Swifs and Bavarians; and, for that reason, obliged him to add a Fourth Book to the Three he had published long before. But this, as Dacier observes, is no Proof that he did not write this Fourth Book till after the Three former; but only that he did not publish it. This is the more credible, because there are several Odes in this Book which were plainly made before some of those in the Three former. We must therefore conclude, that *Horace*, collecting together some Odes that he had kept long by him, and adding to them those which he had composed by the command of *Augustus*, out of them all made this Fourth Book.

To those who live and pass away Life as they ought, all the Parts of it are equally pleasant. *There is a time for all Things*, as *Solomon* says; that which is proper for Youth, may not be agreeable to the Prime of Life, and that which suits Persons in the Prime of Life, may not equally suit those who are well-advanced in Years. *Horace*, now in his Fiftieth Year, had laid aside all Thoughts of Love and

Lyric

ODE II.

To JULIUS ANTONIUS.

It is a hazardous Attempt to imitate the antient Poets,
but above all, PINDAR.

O *Iulus*¹, whoever attempts to vindicate *Pindar*², trusts to
waxen Wings, first contrived by the Art of *Dædalus*³, and
shall give his Name to the Sea, whose Colour resembles that
of

ANNOTATIONS.

¹ *Iulus*. He was the Son of *Mark Antony* the Triumvir, and *Fulvia*. After the Death of his Father, he was received into Favour by *Augustus*, and honoured with the Priesthood. He was also Consul with *Q. Fabius Maximus*. All these Ties were not sufficient to retain him faithful; he dishonoured the Family of his Benefactor, by being one of the first that corrupted and debauched his Daughter *Julia*. This, joined to some Indications of a Conspiracy, of which he was accused as the Author, made him be seized and condemned. Some Historians write, that, to avoid the infamous Death which he knew he deserved, he put violent Hands on himself.

² *Pindar*. A Greek Poet of a sublime Genius, born in *Thebes*, of *Bæotia*. He lived in the Time of *Xerxes*, about the 75th

Olympiad, and 476 Years before *Christ*. He was accounted the Chief of the Lyric Poets; and though the greater Part of his Works be now lost, yet what remains, is sufficient to justify the *Elogium* *Horace* here gives him, and convince us, that the Antients were not mistaken in their Judgment. *Quintilian* agrees with *Horace* in the Opinion, that he was a Poet of too sublime a Genius for any to copy with Success. *Lib. 10. Cap. 10. Novem Lyricorum longe Pindarus princeps, spiritus magnificentiâ, sententiis, figuris, beatissimâ rerum verborumque copâ, & velut quodam eloquentiæ flumine; propter quâ, Horatius eum veritè credidit nemini imitabilem.* *Pindar* far excelled the other Nine Lyrick Poets, in the Greatness of his Sentiments, his Sentences, Figures, &

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The KEY.

Lyric Poetry ; and as he was now forced to resume the Subject again, he most beautifully begins this ODE, by addressing *Venus* : O *Venus*, I am now unfit to receive your gentle Commands ; it is not with me as in the Days of beautiful *Cynara* ; lay them therefore upon *Paulus Maximus*, a Youth qualified to spread the Fame of your Empire far and wide : His numberless Attractions are sufficient to make him triumph over a rich and powerful Rival. He will then build you a Temple, and pay you all imaginable Honours. He concludes the ODE with a Complaint, that *Venus* did not yet cease to tyrannize over him, and that the Beauty of *Ligurius* raised in him Emotions very unbecoming his Age.

Rodellius maintains this ODE was written in the Year of the City 739 ; but as this would make *Horace* 52 Years old, whereas, in the ODE, he says he was only 50, *circa lustra decem*, we choose rather to fix it in the 737, and 14 before CHRIST, making it 1753 Years old.

ODE II.

Ad JULIUM ANTONIUM.

*Periculosum esse imitari antiquos poetas, & præcipuè
PINDARUM.*

ORDO.

PINDARUM quisquis studet æmulari, I-
ule, ceratis ope Dædaleâ
Nititur pennis, vitreo daturus
Nomina ponto.

O Iule, quisquis studet
æmulari Pindarum,
nititur pennis ceratis Dæ-
daleâ ope, daturus nomina
ponto vitreo.

ANNOTATIONS.

happy Abundance of Matter and Words, and, as it were, a certain unsatiable River of Eloquence; for which great Endowments Horace deservedly believed that he could not be imitated with Success by any other Poet.

³ *Dædalus*. A most ingenious Artificer, so famous, that when we would commend a Thing for the Curiousness of the Work, we use the Proverb *Dædali opera*. He lived in *Crete*, at the Court of King *Minos*, by whose Order he made the celebrated Labyrinth, into which he was put himself, because he had discovered the Windings and Intricacies of it to *Theseus*. His Friends, and even the Queen herself, who had a great regard for him, because he had been serviceable to her in her A-

mours, corrupting his Guards, procured his Escape in some small Ships. *Minos* pursued so hard, that the Ship in which his Son *Icarus* was carried, was split on a Rock. *Dædalus* over-sailed the King to *Sicily*, being the swifter, because she had then invented his Sail-Cloths, when all others knew no speedier Sailing than by the Help of Oars. This gave Rise to the Fable, that he and his Son escaped from the Labyrinth by the Help of Wings, that were made of Feathers joined together with Wax. The Story tells us, that *Icarus*, too adventurous, and despising the Approach of his Father *Dædalus*, approached too near the Sun, by which means, the Wax that held together the Feathers of his Wings melting, he fell into that Part of the *Archipelago*, which from thence was denomi-

- 5 of Glafs⁴. *Pindar*, of an unfathomable Depth, hurries on with Rapidity which nothing can stay, like a River, which, swelled by Rains, descends impetuous from the Mountains, and overflows its Banks. *This divine Poet* always merits the Laurel-Crown, whether he fills his lofty Dithyrambics⁵ with new Words, and, despising the Restraints of Measure and Rhime, marches on with a majestick Pace; or sings the Praises of the Gods, and of those valiant Kings⁶, the Offspring of the Gods, who punished the Centaurs⁷ by a deserved Death, and slew the dreadful *Chimæra*⁸ armed with Fire; or celebrates the triumphant Return of those, whom the Palm bestowed at the *Olympic Games*⁹, raises to the Rank of the Immortals, speaks of those who had carried off the Prize either in Wrestling or the Horse-Race, and honours them with an Elogium¹⁰ more valuable and lasting than a hundred Statues; or laments the untimely Death of a promising Youth, torn by an unhappy Fate from his disconsolate Spouse, extols his Strength, Magnanimity, and unblemished Behaviour, and rescues them from dark Oblivion¹¹.
- 25 O *Antonius*, when this *Dircean Swan*¹² mounts the lofty Tracts of Heaven, he is always supported by an equal and favourable Gale: I, a more humble Adventurer, compose my laborious Lines with great Care, after the manner of a Bee of *Matinus*¹³, that with much Toil gathers the grateful Thyme, about the Groves and Rivulets of the wet *Tibur*.

You,

A N N O T A T I O N S.

nated the *Icarian Sea*. The Meaning of *Horace* therefore, in this first Verse, is, that whoever shall attempt to imitate *Pindar*, will make as terrible a Downfall as *Icarus*.

⁴ *The Sea whose Colour resembles that of Glafs*. *Ponto vitreo* in the Original. *Vitreus* here does not stand for clear or transparent, as some have asserted, but as I have translated it, for the Sea of the Colour of Glafs.

⁵ *Dithyrambics*. Hymns sacred to *Bacchus*, composed by *Pindar* in Honour of that Deity, on his two Triumphs over *Europe* and *Asia*, from *dis bis*, and *θρίαμβος Triumphus*. They were written in a lofty swelling Style, unconfined to Numbers and Feet, as *Juvenius* and others observe, and *Horace* here intimates. *Des Preux* tells us, that they were called Dithyrambics from *Bacchus's* *dis θύρας ἀνέισθαι*, or *ἀνβαίνων*, his *vitæ portas transiens*, twice passing the Gates of Life; first, as he was born of his Mother *Semele*, and afterwards springing from the Thigh of *Jupiter*. Some learned Men, who have imagined *Bacchus* to be the

same with *Moses*, explain this double Birth by the History of that *Legislator*, who had two Mothers, the of whom he was born, and the Daughter of *Pharaoh*, who adopted him, and brought him up as her own Son. It has been in the same manner accommodated to the History of *Noah*, who is also, by some, supposed to be the same with *Bacchus*, and who, escaping the Flood, by which all the rest of Mankind perished, might figuratively be said to have been born a second Time. But the first Etymology is not only the most easy and natural, but also that which *Dacier*, *Juvenius*, and several others of the most judicious Commentators agree in.

⁶ *And of those valiant Kings the Offspring of the Gods*. Kings have been always called the Sons of the Gods, and are considered as, in a peculiar manner, their Representatives. But it is to be observed, that those of whom *Horace* here speaks, and who were celebrated by *Pindar*, were actually accounted, in a more strict Sense, the Sons of the Gods. Such as were, for Example, *Hercules*,
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Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet, immensusque ruit profundo

Pindarus ore ;

Laureâ donandus Apollinari,
Seu per audaces nova dithyrambos
Verba devolvit, numerisque fertur

Lege solutis :

Seu Deos regesque canit, Deorum
Sanguinem ; per quos cecidere justâ
Morte Centauri, cecidit tremendæ

Flamma Chimææ :

Sive quos Elea domum reducit
Palma cœlestes ; pugilemve equumve
Dicit, & centum potiore signis

Munere donat :

Flebili sponse juvenemve raptum
Plorat ; & vires, animumque, moreisque
Aureos educit in astra, nigroque

Invidet Orco.

Multa Dirceum levat aura cycnum,
Tendit, Antoni, quoties * in altos
Nubium tractus ego, apis Matinæ

More modoque,

Grata carpentis thyma per laborem
Plurimum, circa nemus, uvidique
Tiburis ripas †, operosa parvus

Carmina fingo.

5 Pindarus fervet, immensus-
que ruit profundo ore, velut
amnis decurrens monte,
quem imbres aluere super
notas ripas : donandus
est laureâ Apollinari, seu
10 devolvit nova verba per
audaces dithyrambos, fer-
turque numeris solutis lege :
seu canit deos, regesque san-
guinem deorum ; per quos
Centauri cecidere justâ
morte ; per quos flamma
tremendæ Chimææ cecidit :
15 sive canit hercos quos
Elea palma reducit domum
cœlestes, dicitve pugilem
vel equum, & donat mu-
nere potiore centum signis :
20 ploratve juvenem raptum
sponsæ flebili, & de-
ducit vires, animumque,
moreisque aureos in astra,
invidetque nigro Orco. O
Antoni, multa aura levat
Dirceum cycnum, quoties
25 tendit in altos tractus nu-
bium : ego parvus, fingo
operosa carmina, more mo-
doque Matinæ apis, car-
pentis grata thyma per
laborem plurimum, circa
30 nemus ripasque uvidi Ti-
buris.

* quotiens, Bentr. † rivos, Bentr.

ANNOTATIONS.

Ies, who was the Son of Jupiter ; Theseus, who had Neptune for his Father, and Piræus descended of Mars.

⁷ Centaurs. See Book I. Ode xviii.

⁸ Chimæra. See Book I. Ode xxvii.

⁹ Olympic Games. In the Original we read Elea Palma, the Elean Palm, from Elis a Country in the West Part of Peloponnesus, where the Olympic Games were celebrated. See Book I. Ode i.

¹⁰ An Elogium more valuable and lasting than a hundred Statues. Statues decay by Length of Time, or are liable to be destroyed by the Hands of a powerful Enemy ; but Works of Genius are universally esteemed, and their real Value makes every one preserve them with Care.

¹¹ Rescues them from dark Oblivion. Had it not been for the Poems of Pindar, all the

fine Qualities and great Achievements of these valiant Heroes, had been lost to us, and the Fame of them would have died with themselves.

¹² Dircean Swan. Dirce, a Mountain of Bœotia near Thebes, where Pindar was born.

¹³ Matinus. A Mountain of Apulia. It is to be observed that Horace here compares Pindar to a Swan, that mounts high, and soars upon triumphant Wings ; whereas he likens himself only to the humble Bee, that gathers the Sweets of the Fields by Parcels, and with a great deal of Labour and Industry. Poets have been always, and with great Propriety, said to resemble Bees ; for like them, they gather their Verses in the Gardens, Meadows, and from the choicest Flowers of the Muses.

You, *Antony*, a distinguished Poet, shall celebrate, in a higher Strain, *Augustus*, when, adorned with the Crown his Exploits
 35 have so justly deserved, he shall lead along the sacred Rock the fierce *Sicambri* ¹⁴. Never did the Fates ¹⁵ and propitious Gods bless the World with a greater or more beloved Prince, nor can give, were the Golden Age again to return. You shall speak of
 40 the happy Days, and publick Rejoicings of the City, upon the so long and earnestly wished-for Return of valiant *Augustus*, and the Forum free from Debates and Prosecutions.

45 Then, if any thing I can speak may merit to be heard, I will join my Voice with yours, and, sensible of my Felicity in *Cæsar's* Return, will sing with you, O happy, O memorable Day! And while you ¹⁶, divine Triumph, proceed, and guide the sacred
 50 Pomp, we, joined by the whole City, will cry out, Triumph, Triumph! and offer Incense to the propitious Gods.

As for you, *Iulus*, ten Bulls ¹⁷, and as many Cows, shall acquit you of the Sacrifices you have vowed; I shall be acquitted by
 55 offering a tender Calf, which, having left its Mother, feeds and grows up in my large Pastures. The Horns ¹⁸ springing in his Fore-head, imitate the crooked Appearance of the Moon, the third Day after her Rising ¹⁹; there he also bears the Mark
 60 of a Star, white as Snow ²⁰; as to the Colour of his Body, it is red.

A N N O T A T I O N S.

¹⁴ *Sicambri*. These were the People who inhabited that Part of the Low Countries which is now called *Guelders*. The War against them was begun towards the End of the 737th Year of the City, five Years before the Consulship of *Antony*, and was completed about a Year before that Consulship.

¹⁵ *Never did the Fates*. This, as *Dacier* observes, is the greatest *Encomium* that can be given to a Prince or Emperor. Goodness and Greatness ought to be distinguishing Qualities of Men in Power; and a Prince in whom these two are united, is certainly the greatest Blessing that Heaven can bestow upon a People. *Augustus* was possessed of both these in an eminent degree. *Antony* himself, to whom this Ode is addressed, was, as we have formerly observed, a plain Example of it, although he made a very ungrateful Return.

¹⁶ *And while you, divine Triumph*. *Horace* here, as *Dacier* observes, makes a Person of *Triumph*, and addresses him as the God who presided at that Solemnity. This the oldest Scholiast was very sensible of, for upon the Words, *Io Triumph!* he has this judicious Remark: *Sacra acclamatio cum invocatione ad ipsum Triumphum, qua Io, Io dicebatur*. A sacred Acclamation to Triumph itself, along with the Invocation. *Horace* addresses it in the same manner, Ode ix. Book V.

Io Triumph, tu moraris aureos Currus, & intactas boves.

¹⁷ *Ten Bulls, &c.* A Man of Quality at the Court of *Augustus*, such as *Antony* was, who had married the Niece of the Emperor, was obliged to offer a Sacrifice suitable to his Rank, and that Thankfulness he owed the Gods for the safe Return of his

Prince

The KEY.

IN the Year of the City 738, the *Sicambri* and *Ufipetæ* rising up in Rebellion, against the *Romans*, seized such of their Troops as had

Concines majore poeta plectro
Cæsarem, quandoque trahet feroces
Per sacrum cliyum, meritâ decorus
Fronde, Sicambros :

Quo nihil majus meliusve terris
Fata donavere, bonique Divi,
Nec dabunt, quamvis redeant in aurum
Tempora prisum.

Concines lætosque dies, & Urbis
Publicum ludum, super impetrato
Fortis Augusti reditu, forumque
Litibus orbum.

Tum meæ (si quid loquar * audiendum)
Vocis accedet bona pars ; & ô sol
Pulcher, ô laudande, canam, recepto
Cæsare felix.

Tuque dum procedis †, Io triumphe
Non semel dicemus, Io triumphe
Civitas omnis ; dabimusque Divis
Thura benignis.

Te decem tauri, totidemque vaccæ ;
Me tener solvet vitulus, relicta
Matre qui largis juvenescit herbis
In mea vota,

Fronte curvatos imitatus ignes
Tertium lunæ referentis ortum,
Quâ notam duxit, niveus videri,
Cætera fulvus.

* loquor, *Bentl.* † Isque dum procedit.

35 Tu poeta eximius, concines Cæsarem majore plectro, quandoque decorus meritâ fronde, trahet Sicambros feroces per sacrum cliyum : quo Cæsare fata, divique boni donavere nihil majus meliusve terris, nec dabunt, quamvis tempora redeant in prisum aurum.
40 Concines lætosque dies, & publicum ludum Urbis, super impetrato reditu fortis Augusti, forumque orbum litibus. Tum si quid loquor audiendum, bona pars meæ vocis accedet : & felix canam, O sol pulcher, ô sol laudando recepto Cæsare. Dumque tu procedis Io triumphe, dicemus non semel Io triumphe, & civitas omnis pariter : dabimusque thura benignis divis. Te, tauri decem, totidemque vaccæ solvent : me tener vitulus relicta matre, qui juvenescit largis verbis solvet in mea vota : is vetulus imitatus fronte curvatos ignes lunæ referentis tertium ortum, quâ parte duxit notam, niveus videns, quædam, cætera fulvus.
50
15
60

ANNOTATIONS.

Prince and Benefactor. Horace's Sacrifice, tho' not so splendid, yet was suitable to his Station, and no less expressive of his Gratitude to Augustus.

¹⁸ The Horns. Horace had a fine Talent of describing Things in a natural and lively Manner ; for which reason he never omits any Opportunity of that kind that falls in his Way. It must be acknowledged he succeeds admirably in that now before us.

¹⁹ The third Day after her Rising. In the Original, Tertium lunæ referentis ortum. Luna referens tertium ortum, is no more than Luna tertio ortu, the third Day of the Moon. Virgil uses the same Expression, Luna quarto ortu.

²⁰ White as Snow. Niveus videri, for niveus visu. The Latins, in Imitation of the Greeks, often used the Infinitive Passive, instead of the Ablative of the Verbal.

The KEY.

had been left to keep them in Awe, and crucified them. Then uniting together in a Body, they passed the Rhine, and defeated Lollius General of the Cavalry. Upon this, Augustus marches against them in Person ; which they being informed of, sent Hostages, and

THE KEY.

humbly sued for Peace. *Augustus*, however, continued in *France*, and sent *Drusus* with an Army to quell the *Rhaeti*. He returned not again to *Rome* till the Year 741, at which Time *Antonius Iulius*, to whom this ODE is addressed, was Pretor. *Antony*, upon hearing that *Augustus* was on his Return, intreated *Horace* to write a Poem in Imitation of *Pindar*, celebrating the Exploits of that Hero. In Answer, *Horace* wrote this beautiful ODE, in which, tho' seemingly he declines the Task, yet he, in a very delicate Manner, magnifies the Conduct and great Actions of *Augustus*, by representing himself as incapable to do them that Justice they deserved. It required no less a Genius than *Pindar*, to paint them in their true Colours. He acknowledges himself insufficient to imitate that great Man, and thinks it too hazardous a Task for that Poet to engage in. He

ODE III.

TO MELPOMENE.

HORACE is born to Poetry, by which he shall attain immortal Honour.

O *Melpomene*¹, the Man whom you have once regarded with a favourable Eye at his Nativity, will not become famous by a Victory in the *Isthmean Games*², a fleet Horse³ will not carry him Conqueror in a *Grecian Chariot*, nor War successfully⁴ carried

ANNOTATIONS.

¹ *Melpomene*. See Book I. Ode xxiv.

² *Isthmean Games*. *Labor Isthmici*. This is a Metonymy of the Cause for the Victory gained by it. They were celebrated in the *Isthmus* of *Corinth*, and instituted by *Sisyphus* King of that City, in Honour of *Melicerta*, about 1350 Years before Christ. They differed from the *Olympic Games* in this; that they were celebrated every third Year, and the Victors crown'd with Branches of Pine.

³ *A fleet Horse*. This Passage will be best explained, by quoting a Paragraph from *Plutarch*; it is in the Preface of his 9th Book. *Nobilibus arletis, qui Olympia, Pythica, Isthmica, Nemea vicissent, Graecorum majores ita magnos honores constituent, uti non modo in conventu stantes cum palmâ & coronâ ferant laudes, sed & cum revertantur in suas civitates cum victoria triumphantes quadrigis in mœnia, & in patrias evehantur, eque republicâ, perpetuâ vitâ constitutis vestigalibus fruuntur. Those*

who carried the Prize in the Olympic, Pythic, Isthmean, and Nemean Games, received so great Honours from the antient Greeks, that they were not only praised in full Assembly, where they were adorned with the Marks and Tokens of their Victory, but returned into their own Country on a Triumphant Chariot drawn by four Horses, and were always maintained afterwards at the publick Charge, being allowed a Pension for that purpose out of the Treasury.

⁴ *Nor War successfully carried on*. The Nobleness of the Effect proceeds from the Excellence of the Cause; those of the Soul exceed those of the Body. *Cicero*, in his Offices, says, *Arma cedant togæ, & laurea lingua*. Arms must give place to the Gown, and Laurels to the Tongue. This is a figurative Way of Writing, where, by a Metonymy, the Weapons are put for the Man that uses them; the Gown, or Robe, for the Judge that wears it; the Laurel

for

The KEY.

He then proceeds to take notice of some of his particular Excellencies, and observes, that whatever subject he treats of, always deserves the Prize. He also compares him to a Swan, that soars high with a noble Flight; whereas *Horace* himself resembles the humble Bee, that gathers from all the Flowers with great Labour and Industry. The ODE concludes with recommending this Task of singing the Praises of *Augustus* to *Antony*, as better qualified to execute it with Dignity and Success.

This ODE was written in the Year of the City 741, the 54th of *Horace's* Age, and 10 before CHRIST. At this present Time therefore it is about 1749 Years old. *Dacier* places the Return of *Augustus* from *Gaul*, in the 740th Year of the City.

ODE III.

Ad MELPOMENEM.

HORATIUS *natus est ad artem poeticam, cujus beneficio consecutus est immortalem gloriam.*

QUEM tu, Melpomene, semel
Nascentem placido lumine videris,
Illum non labor Isthmius

Clarabit pugilem; non equus impiger
Curru ducet Achaico

Victorem; neque res bellica Deliis

ORDO.

O Melpomene, labor Isthmius non clarabit illum pugilem, quem tu semel videris nascentem placido lumine; impiger equus non ducet illum victorem curru Achaico; neque res bellica ostendet illum ducem capitolio

5

ANNOTATIONS.

for the Triumph, and the Tongue for Reason and Eloquence. To come up to the Sublimity of the Original in our Language, we must throw off the Figure, and translate it thus: *The General must give place to the Judge, and the Military Triumph to the Eloquence of the Bar.* It is more glorious to rescue from Death, by the Force of Eloquence, one who is unjustly accused, than, in the Heat of Action, to take him from the Middle of his Enemies, and save him. This last is done by the Strength of the Body, the first by the Power of the Soul; namely, the Force of Reason and Eloquence. Tyrants there have been in the several Ages of the World, whom neither the Clashing of Swords, nor the Terror of Military Engines, could make abate any thing of their Cruelty, yet have been often beaten and overcome by Reason and Eloquence. *Salust*, in his Preface to *Catiline's*

Conspiracy speaking of the Soul and Body, says, *Unum cum deis, alterum cum belluis commune est. The one gives us a Participation of the divine, the other of the brutal Nature.* The Soul of Man is of more Value than all this visible World, and its Effects more noble than any thing that Matter can produce. What are Wars? Are they not often the Product of the Pride, Ambition, and Covetousness of Princes? Do they not always cause the Shedding of Blood, and the Destruction of Men? After all the Pains and Methods (if I may be allowed to speak so) that God has been at to reclaim us, to command us to love and do good Offices to one another, that we should so thwart the divine Goodness, as to pride and glory ourselves in sheathing our Swords in one another's Bowels, is a Thought so shocking and melancholy,

carried on, shew him in the Capitol ⁵ a General adorned with the Laurel-Crown of *Apollo* ⁶ of *Delos* ⁷, because he has brought to nought the haughty Threats of Kings; but the Shade of the
 10 Forests, and the Murmuring of the Rivulets that water fertile *Tibur* ⁸, will beget in him a Vein of Lyric Poetry, that shall render him famous through all Ages.

The Youth of *Rome* ⁹, the Mistress of the World, count me worthy of being ranked in the lovely Choirs of Lyric Poets; hence-
 15 forward therefore I shall be less wounded with the Darts of Envy. O *Melpomene*, who modulates the sweet Musick of my golden Harp, and can, when thou pleasest, give the melodious Voice of the Swan to the mute Fishes; it is wholly owing to you, that I
 20 am pointed at by those who pass by, as the Prince of the Roman Lyric Poets: 'Tis by you that I breathe and please ¹⁰, if I can flatter myself that I do please.

ANNOTATIONS.

choly, that it is of force to draw Tears from a Heart of Flint. Horace therefore has very good reason to say here, that a Man, who is born with a poetic Genius, who employs his Wit and Eloquence in the Praises of the Gods, and for the Good of Mankind, will never seek Honour and Glory from Military Exploits.

⁵ *Shew him in the Capitol. Ostendet capitolio. Torrentius: Ed nempè recta ascendebant triumphantes, diis æturi gratias. Is enim pulcherrimus eorum fructus erat. Hinc frequens illa veterum jurisconsultorum conditio, Si capitolium ascendero, pro, si triumphavero. There straight, namely those who triumphed, ascended to give Thanks to the Gods; for this was the most beautiful*

Fruit of the Victory. Hence that frequent Condition, or Supposition of the old Lawyers, If I shall go up to the Capitol, for, If I shall triumph, or gain the Law-Suit. Capiti; see Book III. Ode vi. Chabotius says it is a Synecdochical Periphrasis of Victory and Triumph.

⁶ *Apollo. See Book I. Ode xiv.*

⁷ *Delos. See Book I. Ode xxi.*

⁸ *The Rivulets that water fertile Tibur. The Book of Nature is that which the Poetical Genius takes most delight in. The Beauty, Variety, and Magnificence that appear in all the Parts of the Universe, fill his Imagination with grand Ideas, and inspire it with noble Sentiments, and an easy*

The KEY.

IT is a great Presumption to ascribe our Successes to our own Management, or not to look upon them rather as the Bounty of Heaven, than the Acquisition of our own Prudence. The Heathens were persuaded, that they owed the Endowments of Soul and Body to the Gods, whose Favour, not their own Merit, enabled them to do any thing remarkable or praise-worthy in the World. Horace, in this beautiful ODE, acknowledges that it was by the favourable Influence of the Muse *Melpomene* at his Birth, and because she ever since inspired and assisted him, that he was so fortunate as to excel in Poetry.

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Ornatum foliis ducem,
 Quòd regum tumidas contuderit minas,
 Ostendet Capitolio :
 Sed quæ Tibur aquæ fertile præfluunt,
 Et spissæ nemorum comæ,
 Fingent Æolio carmine nobilem.
 Romæ principis urbium
 Dignatur foboles inter amabiles
 Vatum ponere me choros ;
 Et jam dente minùs mordeor invido.
 O testudinis aureæ
 Dulcem quæ strepitum, Pieri, temperas ;
 O mutis quoque piscibus
 Donatura cynci, si libeat, sonum :
 Totum muneris hoc tui est,
 Quòd monstror digito prætereuntium
 Romanæ fidicen lyræ :
 Quòd spiro, & placeo, si placeo, tuum est.

ornatum Deliiis foliis, eo
 quod contuderit tumidas
 minas regum : sed aquæ
 quæ præfluunt fertile Ti-
 bur, & spissæ comæ ne-
 morum, fingent eum nobi-
 lem Æolio carmine. So-
 boles Romæ principis ur-
 bium dignatur ponere me
 inter amabiles choros va-
 tum, poetarum : & jam
 mordeor minùs dente in-
 vido. O Pieri Musa, quæ
 temperas dulcem strepitum
 testudinis mææ aureæ ; O
 quæ si libeat, donatura
 quoque mutis piscibus so-
 num cynci : hoc totum est
 tui muneris, quod digito
 prætereuntium monstror fi-
 dicen Romanæ lyræ ; quod
 spiro & placeo, si equi-
 dem placeo, tuum est, tibi
 debetur.

ANNOTATIONS.

unaffected Eloquence. It is by the Study of these Scenes, and describing them with a natural Simplicity, that a Poet is sure to acquire an immortal Fame.

⁹ *The Torch of Rome.* That is, Rome, the Romans. 'Tis a Mistake in the old Scho- liast to suppose, that Horace chiefly means the two Nero's. His Works were approved of by the best Judges, of all Ranks and Conditions.

¹⁰ *'Tis by you that I breathe and please.* This is not the first time that Horace ac- knowledges he owes his Life to the Muses ;

for Book III. Ode iv. *Acies versa retro Phi- lippis, arbor devota, Palinurus non ex- tinxit me amicum vestris fontibus & choris, in Sicula aqua.* I was preserved in the Defeat at Philippi, and from the Fall of an unlucky Tree : The Promontory of Pa- linurus, did not shipwreck me, a Friend to the Muses, in the Sicilian Sea. Horace might, with Justice, say, that he owed his Safety to the Muses, because, by his Poems, he acquired the Friendship of Mæcenat, who obtained his Pardon from Augustus.

The KEY.

try. *Dacier* says, that this is one of the finest of his Compositions ; and *Scaliger*, that he would rather be the Author of it than King of Arragon, and gives it as his Opinion, that there is not, either with respect to the Turn of Thought, or Beauty of Expression, a more finished Piece among all the Writings of the Greeks and Latins.

It is uncertain what time this ODE was written. *Dacier* and *Sana- don* both agree, that it was before the last of the Second Book ; but give no Reason why they think so, neither is the Date of that Ode certainly known.

ODE IV.

To the PEOPLE of ROME.

Of the promising Genius of DRUSUS, and his Education
under AUGUSTUS.

SUCH as is the Bird the Minister of Thunder ¹, (to whom Ju-
piter, the Sovereign of the Gods, has granted the Empire
of the other Birds, having experienced his Fidelity in the carrying
5 away of the beautiful *Ganymede* ²) when, urged by his Youth
and natural Vigour, he leaves his Nest, unknowing as yet how
to fly; and now, the Clouds of the Spring being dispelled ³,
fearful and trembling, he is assisted by the Winds in making new
and unusual Attempts ⁴, by and by he attacks ⁵, with a lively Im-
pulse, the Sheep-Folds: In fine, incited by a Love of Prey and
10 Desire of Fighting, he boldly encounters the opposing Dragons ⁶.
Or such as is a young Lion, when newly wean'd from the Breasts
of his savage Mother ⁷, he is seen by a Roe-Buck, intent upon
the joyful Pastures, and on the point of being torn to pieces by
his destructive Teeth. Such have the *Rhæti* ⁸ and *Vindelici* ⁹
seen

ANNOTATIONS.

¹ *The Bird the Minister of Thunder.* This is a Periphrasis for the Eagle, who was looked upon by the Ancients as Jupiter's Thunder-Bearer, having observed, as Pliny tells us, that he alone, of all the other Birds, was never hurt by Thunder. *Lib. 2. Cap. 55. Solam de volucris aquilam fulmen baud pertulit: quæ ob hoc armiger hujus teli fingitur. Of all the other Birds, the Eagle only is never hurt by Thunder; for which reason he has been feign'd to be the Bearer of it.* And B. 10. Cap. 3. towards the End: *Negant unquam solam hanc alitem fulmine examinatum, ideo armigeram Jovis consuetudo indicavit.* They maintain that this Bird is never killed by Thunder; and for this reason he is usually accounted Jupiter's Thunder-Bearer. But it is more probable, as Dacier observes, that he was so called because of his Strength and Swiftmess. The Beginning of this Ode is somewhat obscure and confused, because of the long Parenthesis, which suspends the Sense of it, till we come to the 17th Verse. The Construction of it is in this Manner: *Rhæti & Vindelici videri Drusum sub Alpibus bella gerentem qualem.* These Stops and long Parentheses are very usual in Lyric Poetry, and Horace here copies Pindar, whose Works are

full of them. The same Turn is observed in the Translation of this Ode, because it seems to add a certain Majesty and Grandeur to it.

² *Ganymede.* This *Ganymedes* was the Son of *Tros*, and remarkable for his Beauty, which was the Reason, according to Homer, that the Gods stole him away. The Truth of the History is, that he was carried away by *Tantalus* King of *Lydia*, whose Troops bore on their Standard an Eagle.

³ *The Clouds of the Spring being dispelled.* In the Original, according to the common Reading, it is, *Verneque jam nimbis remotis.* This *Verni venti* hath raised great Disputes among the Commentators. The Eagle is but very feeble, and scarce can use his Wings, in the Month of *August*; and these Winds that are usual in *Italy* in the Summer, and which serve to drive away the Clouds that overspread it in the Spring, cannot, with any Propriety, be called *Verni venti*. Dr. Bentley is therefore of Opinion that we ought to read,

Vernique jam nimbis remotis.

This Remark, it must be acknowledged, clears up all the Difficulty; for which reason it is followed in the Translation.

ODE IV.

Ad URBEM ROMAM.

De indole DRUSI, ejusque educatione sub AUGUSTO.

Q UALEM ministrum fulminis alitem
 (Cui rex Deorum regnum in aves vagas
 Permisit, expertus fidelem
 Jupiter in Ganymede flavo)
 Olim juvenas, & patrius vigor
 Nido laborum propulit inscium;
 Vernique, jam nimbis remotis,
 Insolitos docuere nifus
 Venti paventem; mox in ovilia
 Demisit hostem vividus impetus;
 Nunc in reluctantes dracones
 Egit amor dapis atque pugnae:
 Qualemve lætis caprea pascuis
 Intenta, fulvæ matris ab ubere
 Jam lacte depulsum leonem,
 Dente novo peritura vidit:
 Videre Rhoeti bella sub Alpibus

O R D O.

Q Ualem olim juvenas
 & patrius vigor
 propulit nido inscium labo-
 rum, alitem ministrum ful-
 minis (cui Jupiter rex de-
 5 orum permisit regnum in
 vagas aves, expertus fide-
 lem in Ganymede flavo)
 jamque nimbis vernis re-
 motis, venti docuere pa-
 ventem insolitos nifus: mox
 10 vividus impetus demisit
 eum hostem in ovilia: nunc
 amor dapis atque pugnae,
 egit in dracones reluctan-
 tes: qualemve caprea in-
 tenta lætis pascuis, & jam
 15 peritura dente novo, vidit
 leonem depulsum à lacte &
 ubere fulvæ matris: ta-
 lem Rhoeti & Vindelici
 videre Drusum gerentem

A N N O T A T I O N S.

⁴ New and unusual Attempts. Insolitos nifus. Nifus here is the same with labores a little higher, inscium laborum, the first Attempts of Birds to fly.

⁵ By and by he attacks. Horace observes a very beautiful Gradation in the Account he here gives of the Eagle. His natural Boldness soon urges him to leave his Nest; but he is careful at first not to wander too far from it; he waits till the Clouds are dispelled, and then commits himself to the Winds, that by degrees teach him how to fly. His first Attempts are against Lambs and Sheep; but when he is arrived at his full Strength and Vigour, he ventures to attack the most formidable Animals.

⁶ The opposing Dragons. Pliny gives an Account of this Combat between the Eagle and the Dragon, in the 4th Chap. of his 10th Book. Acrior est cum dracone pugna multoque magis anceps, etiam si in aëre; ova hic confectatur aquila aviditate maleficâ; et illa ob hoc rapit ubicunque visum. Ille multiplici nexu alas ligat, ita se implicant ut simul decendant. The Eagle has a sharper Engagement with the Dragon, and much more doubtful, alio in the Air. The Dragon,

with a malicious Greediness, searches for his Eggs, for which reason the Eagle attacks him wherever he sees him. He winds himself about his Wings, insomuch that they both fall to the Earth together.

⁷ When newly wean'd from the Breasts of his savage Mother. In the Original, Jam lacte depulsum. This Way of Expression is very usual among the Latin Writers. Virg. Depulsos à lacte domi qua clauderet agnos. In like manner, depulsus ab ubere; and Varro, depulsi a matribus agni. So Suetonius, speaking of Children, says, Infantes firmiores, necdum tamen lacte depulsos.

⁸ Rhoeti. The same that are now called the Grisons. Their Country Rhoetia, after the Division of the Roman Empire, comprehended Rhoetia, properly so called, Southward, and Bavaria towards the North, and was Part of Western Illyria.

⁹ Vindelici. Some take these to be the same with the Rhoeti; but this is a Mistake, for they are distinguished by the ancient Geographers. Vindelicia extended from the Northern Parts of the Danube, and comprehended Part of Suabia and Bavaria.

¹⁰ Drusus,

seen *Drusus* ¹⁰ vigorously carrying on War against them upon the *Alps*. I have not been able to learn whence these barbarous Nations ¹¹ derived the Custom that has so long prevailed among them, of arming their Right-Hand with an Ax, after the manner of the *Amazons*; nor is it possible to come to the Knowledge of every thing ¹². But their long and often victorious Troops, now vanquished in their Turn by the Prudence of this young Prince, have at last felt what a heroic Mind, and a good natural Disposition, improved by a happy Education, can achieve; what Influence the fatherly Care and Tendernefs of *Augustus* ¹³ has upon the young *Nero*'s.

Men of Courage and Bravery usually spring from a Race noted for their Valour and Wisdom: The Vigour and Metal of the Father is commonly seen in the Bull or Horse; nor do the fierce and rapacious Eagles ever beget a timorous Dove.

But it is no less certain, that Education improves this natural Bent ¹⁴, and that good Culture strengthens the Mind. When good Precepts are wanting, these natural Endowments are obscured and corrupted by Vices.

How much, O *Rome*, you owe to the Race of the *Nero*'s, let the River *Metaurus* ¹⁵ bear witness, and *Asdrubal* overthrown, and that Day so happy for *Latium*, when the Darkness that overspread *Italy*, being expelled, we were blessed with so signal a Victory, the first we had obtained ever since the cruel *African* had laid waste our Cities, as the Flame consumes the Forest, or the stormy Winds rage upon the *Sicilian* Sea.

From

A N N O T A T I O N S.

¹⁰ *Drusus*. *Tiberius Nero* and *Claudius Drusus* were Brothers, the Sons of *Livia*, who, after the Death of her Husband *Tiberius Nero*, was married to *Augustus*. *Drusus* was not born till three Months after the Marriage. He was greatly beloved by *Augustus*, and, at twenty-three Years of Age, was sent to make War against the *Rhæti*, in which he gave remarkable Proof of his Valour and Prudence. *Velleius* speaking of him, says, "That he was possessed of all the Endowments, whether natural or acquired, that Human Nature is capable of."

¹¹ Whence these barbarous Nations derived the Custom. 'Tis difficult to find why *Horace* inserts these four Lines here, which don't seem to deserve a Place in the Ode; however, we ought not to condemn him too rashly. *Dacier* proposes two very ingenious Conjectures. 'Tis likely that the Battles of *Drusus* engrossed a great Part of the Conversation of the Court of *Augustus*,

and there the Question was handled, whence they derived the Custom of arming themselves with an *Amazonian* Ax: Or, perhaps, they were inserted to ridicule some cotemporary Poet, who, celebrating the Victories of *Drusus*, amused himself with searching into the Original of this Custom, and assigned several ridiculous Reasons for it.

¹² Nor is it possible to come to the Knowledge of every Thing. *Horace*, as *Dacier* observes, says this by way of Raillery, for he knew very well that these People were descended from the *Scythians*, who armed themselves in the same manner with an *Amazonian* Ax. But Enquiries of that kind are absurd, and the Erudition of no Value.

¹³ The fatherly Care and Tendernefs. *Præternus animus Augusti*. *Dacier*. *Tiberius Nero* died the same Year in which he gave his Wife *Livia* to *Augustus*, and by his last Will, named the Emperor Tutor, not only

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Drusum gerentem & Vindelici; quibus
 Mos unde deductus per omne
 Tempus Amazoniâ securi
 Dextras obarmet, quærere distuli:
 Nec scire fas est omnia. sed diu
 Latêque victrices catervæ
 Consiliis juvenis revictæ,
 Sensere quid mens rite, quid indoles
 Nutrita faustis sub penetralibus
 Possêt, quid Augusti paternus
 In pueros animus Neronēs.
 Fortes creantur fortibus & bonis:
 Est in juvenis, est in equis patrum
 Virtus: nec imbellem feroces
 Progenerant aquilæ columbam.
 Doctrina sed vim promovet insitam,
 Rectique cultus pectora roborant:
 Utcunque defecere mores,
 Dedecorant bene nata culpæ.
 Quid debeas, ô Roma, Neronibus,
 Testis Metaurum flumen, & Asdrubal
 Devictus, & pulcher fugatis
 Ille dies Latio tenebris,
 Qui primus almâ risit adoreâ;
 Dirus per urbes Afer ut Italas,
 Ceu flamma per tedas, vel Euris
 Per Siculas equitavit undas.

20 bella sub Alpibus: quibus, undè mos, deductus per omne tempus, obarmet dextras Amazoniâ securi, distuli quærere: nec fas est scire omnia. Sed diu lateque victrices catervæ revictæ consiliis juvenis sensere, quid mens, quid indoles ritè nutrita sub
 25 faustis penetralibus possêt, quid paternus animus Augusti, in pueros Neronēs. Fortes creantur fortibus, & bonis: virtus patrum est in juvenis, est in equis: nec feroces aquilæ progenerant imbellem columbam. Sed doctrina promovet vim insitam, cultusque recti roborant pectora: utcunque mores defecere, culpæ dedecorant nata benè. O Roma, quid debeas
 30 Neronibus, Metaurum flumen testis est, & Asdrubal devictus, & ille dies pulcher Latio fugatis tenebris, qui primus risit almâ adoreâ; ut dirus Afer equitavit per urbes Italas, ceu flamma per tedas, vel Euris per Siculas undas.

ANNOTATIONS.

to his Son *Tiberius Nero*, who was then four Years old, but also to *Drusus*, who was not born till three Months after the Marriage. *Augustus* therefore was Father of these two Children in a double Sense, as he had married their Mother, and as he was their Tutor. *Horace* therefore uses the Expression, *Paternus animus*, which signifies the Care and Tenderneſs of a Father, as in *Ode ii. Book II.*

Vivet extento Proculius ævo,

Notus in fratres animi paterni.

Proculus, noted for a paternal Regard to his Brothers, shall be famous and esteemed through all Ages.

¹⁴ Education improves this natural Bent. The Poet's Design is to attribute all the great Actions of *Drusus* and *Tiberius*, to the good Education they had received from *Augustus*, which, that he might do in a manner no way injurious to the Progenitors of those Princes, he allows that Courage and Virtue

are Qualities which we derive from our Ancestors; but then observes, that Education improves and ripens them to Perfection; and where this is wanting, our natural Endowments are obscured by Vices.

¹⁵ The River *Metaurus*. *Asdrubal*, who was Brother to *Hannibal*, and the same who had defeated the two *Scipio's* in Spain, was sent from *Carthage*, with a powerful Reinforcement, to join his Brother in Italy. *Claudius Nero* who was then encamped in *Lucania*, in sight of *Hannibal*, privately left his Camp with 6000 Foot and 1000 Horse, and arriving in a few Days in *Umbria*, joined his Colleague *Livius Salinator*, who marching on together, and meeting with *Asdrubal* at the River *Metaurus*, defeated and slew him. *Nero* immediately returned, nor did the *Cartaginians* know of his Departure, till he had caused the Head of *Asdrubal* to be thrown into their Camp. This

- 45 From that Time our Youth increased, and were always successful in their Attempts; our Temples, burnt by the daring Impiety of the *Carthaginians*, were again rebuilt, and filled with the Statues of the Gods ¹⁶; and the perfidious *Hannibal* ¹⁷ was at
50 last forced to say, We, like Hinds ¹⁸ destined to be the Prey of rapacious Wolves, of ourselves seek after the *Romans*, whom it is the greatest Triumph to deceive and avoid. This Nation, which, driven from flaming *Troy* ¹⁹, and tossed upon the *Tus-*
55 *can* Seas, bravely settled their Gods, Children, and Old Men, in *Italy* ²⁰, may be compared to an Oak in the Black Forests of *Algidus*, which, when hewn and lopped by the Axes, through seeming Losses and Wounds ²¹, derives Strength from the Iron
60 itself.

Not even the *Hydra* ²², one of whose Heads being cut off, several others sprung up, had more Resources against *Hercules*, grieved to see himself overcome. Neither *Colchos* ²³, nor *Thebes* built by *Echion* ²⁴, have produced a greater Monster.

- 65 Overwhelm them in the Deep, they will rise stronger and more terrible. Enter into a War with them, their baffled Troops will, with double Honour, overthrow your victorious Army, and fight Battles that shall raise the Wonder and Admiration of their Spouses.

- 70 I shall not any more send proud Messengers to *Carthage* ²⁵; our Hope is lost, our Fortune, and the Reputation of our Arms is fallen, is fallen by the Death of *Asdrubal*.

No Difficulties are unsurmountable to the Bravery of the *Claudians*, whom *Jupiter* regards ²⁶ with a distinguished Care, and

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was the first remarkable Victory the *Romans* had gained after their many Defeats by *Hannibal*. Their Affairs, upon this, began to have a better Aspect, and the Clouds, that threatened, being dispelled, they were afterwards successful in all their Attempts.

¹⁶ *Fill'd with the Statues of the Gods.* *Fana deos habuere rectos.* Lambinus: *Horum verborum hæc sententia est: Fana à Carthaginensibus antea vastata, post banc victoriam, deorum statuas habuere rectas, seu erectas, quæ fuerant videlicet de suis sedibus turbata.* The Meaning is, that the Temples laid waste by the *Carthaginians*, were, after that Victory, rebuilt, and filled with the Statues of the Gods, which had been thrown down from their Pedestals or Seats.

¹⁷ *Perfidious Hannibal.* The *Carthaginians* had the Reputation of being a faithless and perfidious Race; whence the Proverbs, *Fraus Punica*, *Punic Proud*. *Fides Punica*, *Punic Perfidy.* Livy, Book 21. speaking of

Hannibal, gives this Character of him: *Has tantas virtutes ingentia vitia æquabant, inhumana crudelitas, perfidia plusquam Punica, nihil veri, nihil sancti, nullus deorum metus, nullum iurjurandum, nulla religio.* These great Virtues were equal'd by his restless enormous Vices, inhuman Cruelty, a more than Punic Perfidy, no Regard to Truth or Piety, no Fear of the Gods, a Contempt of the most solemn Oaths, and of all Religion.

¹⁸ *We like Hinds.* *Dacier*: This Speech is inexpressibly fine; but what merits most our Attention, is the handsome and noble manner in which *Horace* praises the Valour and Bravery of the *Romans*. They are not dejected at Misfortunes; Losses serve but the more to rouse their Courage. This Praise is the more delicate, as it is made to proceed out of the Mouth of the Enemy.

¹⁹ *Flaming Troy.* *Æneas*, after the Destruction of *Troy*, came into *Italy*, and there

settled a
sprung,
²⁰ In
sonians w
the antien
²¹ Thro
Ducit opes
opes animi
both to th
The propo
tive for th
²² Not
feigned by
of which b
up in its
him.
²³ Colch
called Min
V 94. 1.

Post hoc secundis usque laboribus
Romana pubes crevit, & impio
Vastata Pœnorum tumultu
Fana Deos habuere rectos:
Dixitque tandem perfidus Annibal;
Cervi, luporum præda rapacium,
Sectamur ultro. quos opimus
Fallere & effugere est triumphus.
Gens, quæ cremato fortis ab Illo,
Jactata Tuscis æquoribus sacra,
Natosque, maturosque patres
Pertulit Ausonias ad urbes;
Duris ut ilex tonsa bipennibus
Nigræ feraci frondis in Algido,
Per damna, per cædes, ab ipso
Ducit opus animumque ferro.
Non Hydra secto corpore firmior
Vinci dolentem crevit in Herculem;
Monstrumve summisere Colchi
Majus, Echioniæve Thebæ.
Merces profundo, pulchrior evenit:
Luctere, multa prouet integrum
Cum laude victorem; geretque
Proelia conjugibus loquenda.
Carthagini jam non ego nuncios
Mittam superbos: occidit, occidit
Spes omnis, & fortuna nostri
Nominis, Asdrubale interempto.
Nil Claudæ non perficient manus;
Quas & benigno numine Jupiter

45 Post hoc, Romana pubes,
usque crevit secundis labo-
ribus, & sana vastata im-
pio tumultu Pœnorum ha-
buere deos rectos; tandem-
que perfidus Hannibal di-
xit: Nos tanquam cervi
50 præda luporum rapacium,
ultro sectamur Romanos,
quos fallere & effugere,
opimus est triumphus. Gens
illa quæ ab Illo cremato
pulsus, & agitata Tuscis
55 æquoribus, fortis pertulit
sacra natosque, maturos-
que patres ad Ausonias ur-
bes: ut ilex tonsa duris bi-
pennibus in Algido fera. i
nigræ frondis, ducit opes
60 animumque per damna,
per cædes, ab ipso ferro.
Non Hydra corpore secto
firmior crevit in Herculem
dolentem vinci; non Col-
chi, Echioniæve Thebæ,
summisere majus monstrum,
65 Merces profundo, evenit
pulchrior: luctere, prouet
multa cum laude victo-
rem integrum, geretque
prælia loquenda conjugi-
bus. Non ego jam mittam
70 superbos nuntios Cartha-
gini: spes omnis, & for-
tuna nostri nominis occidit,
occidit, Asdrubale inter-
empto. Nil non efficient
Claudæ manus; quas &
Jupiter descendit benigno

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settled a Colony, from which the Romans sprung.

²⁰ In Italy. Ausonias ad urbes. The Ausonians were the same with the Aruncians, the antient Inhabitants of Italy.

²¹ Through seeming Losses and Wounds. Ducit opes animumque ferro. These Words, opes animumque, are admirable, and agree both to the proper and figurative Meaning. The proper for the Romans, and the figurative for the Oak.

²² Not even the Hydra. A Monster feigned by the Poets with many Heads, one of which being cut off, two or more sprung up in its Place. Hercules at last overcame him.

²³ Colchos. A People of the Country now called Mingrelia. Horace refers to the two

Armies of Men which sprung from the Teeth sown by Jason.

²⁴ Thebes built by Echion. Cadmus did the same at Thebes, as Jason had done 200 Years before at Colchos. He sowed the Teeth of a Dragon, from which sprung two Armies, who encountering each other, only four remained alive, with Echion. He was afterwards the Son-in-law of Cadmus, and helped him to build Thebes.

²⁵ Proud Messengers to Carthage. As Hannibal had been often victorious over the Romans, he always sent Messengers to Carthage with the Spoils he had taken from the Enemy, to inform them of his Success.

²⁶ Whom Jupiter regards. For Jupiter was the Tutelar God of Augustus.

Z ²⁷ Perils

75 and who, by their Prudence and Conduct, know how to extricate themselves from the greatest Perils of War²⁷.

ANNOTATIONS.

²⁷ *Perils of War. Acuta belli. The* subita belli, and incerta belli. The Dangers, same with what in *Livy* and *Tacitus* is called; and not the Stratagems of War.

The KEY.

THIS ODE was written at the Entreaty of *Augustus*, on which account we may presume to think that *Horace* took the more pains in composing it. *Julius Scaliger* says of it, *Quarta nec Pindaro cedit, tota vera cantione hæc, & seipsam, & omnem Græciam superavit.* The Fourth does not come short of *Pindar*, in the harmonious Texture of which he outdoes not only himself, but all Greece. The Design of it is, to celebrate the Praises of *Drusus* and *Tiberius*, the Stepsons of *Augustus*, and do justice to that Fortitude, Magnanimity and Courage, that so early appeared in these two young Princes. But tho' this be seemingly the principal View that *Horace* had in writing this ODE, yet he makes all redound to the Honour and Reputation of *Augustus*, and artfully throws the greater Part of the Praise upon him. For, after mentioning the Victory of *Drusus* over the *Vindelici*, and his Valour and Courage on that Occasion, he observes, that though these were Qualities which he might in some measure inherit from his Ancestors, yet the proper Exercise

ODE V.

TO AUGUSTUS.

That now at length he would return to *Rome*.

O *Augustus*¹, whom the propitious Gods have given as a Blessing to the Earth², thou illustrious Guardian of the Roman

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¹ *Augustus.* See Book I. Ode xxxvii.

² Whom the propitious Gods have given as a Blessing to the Earth. *Divis oris bonis.* This may either be interpreted, as we have done in the Translation, which seems to agree best with the Design of the Ode, or it refers to the Progeny of *Augustus*, who, as he was of the *Julian*, was generally believed to be descended from *Venus* the Mother of *Aeneas*. *Divis oris bonis.* Descended of the propitious Gods. *Torrentius: Hoc vel ob gentis Juliae, cui adoptione insertus Augustus, ducem à Venere originem dicit;*

vel ob *Divi Julii* consecrationem (unde illa frequens ejus numismatum inscriptio, CÆS. AUG. DIVI FILIUS.) vel denique, quod *Apollinis filius* videri voluit. Descended of the Gods, *Horace* says this either upon the account of the *Julian Family*, in which *Augustus* was received by Adoption, which Family had its Origin from *Venus*; or, upon the account of the Consecration of the *Divine Julius Cæsar* his Uncle, now a God; (whence that frequent Inscription upon Medals, *Cæsar Augustus Son of the Divine Julius*)

Julius)
to be re
faith her
wis, but
aurore
nobis fav
said, Th
Dacier h
Ode ii. o
Sanguine
the Gods,
Genimen

Defendit, & curæ sagaces
Expediunt per acuta belli.

75 | numine, & sagaces curæ
expediunt per acuta belli.

The KEY.

of them for the Benefit of the State, was chiefly owing to the excellent Education of *Augustus*, and the Care that had been taken to improve and strengthen this natural Bent. Upon the whole, we may conclude, that the great Design of the Poet, in this ODE, is, to shew what Glory and Conquests the Republick might expect under the Conduct of two such promising and accomplished Generals, as were *Drusus* and *Tiberius*, whose Endowments of Mind and Body, derived from the antient noble Family of *Claudius Nero*, were much improved and better'd by the admirable Education they had received under *Augustus*. For though nothing be more certain, than that great Men usually spring from an illustrious Race, yet the finest natural Disposition is in danger of being corrupted; and unless these hereditary Talents (if they may be so called) are polished and confirmed by Culture, they are very often obscured and blackened by Vices: As, in fact, we see that there are few great Men whose Glory is not tarnished by some Failings, which a good Education might have prevented.

This ODE was written in the Year of the City 742, of *Horace's* Age 55, before CHRIST 9; so that from this present Year 1739, it is 1748 Years old.

ODE V.

Ad AUGUSTUM.

Ut tandem redeat in Urbem.

DIVIS orte bonis, optime Romulæ
Custos gentis, abes jam nimum diu:

ORDO

O *Auguste, orte divus bonis, optime custos Romulæ gentis, jam*

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Julius) or lastly, because it was his Pleasure to be reputed the Son of *Apollo*. *Dacier* saith here, that *Orte* doth not govern *Divis*, but is an Ablative Absolute; les Grecs auroient dit, Θεῶν ευμενῶν ἔντων. *Diis* nobis faventibus. The Greeks would have said, The Gods being favourable to us. If *Dacier* had remember'd what *Horace* says, Ode li. of this Book, where he calls Kings Sanguinem Deorum, the Blood or Progeny of the Gods, he would have been of the same Sentiments with *Torrentius* and other Com-

mentators, with whom I agree, and am persuaded, that *Orte* doth govern *Divis*. *Radellius* is of *Dacier's* Opinion. Non videtur hic agi de *Augusti* prosapia, & an à divis, an ab hominibus genitus sit: sed solum dicit, in lucem editus diis bonis, hoc est, propitiis & Romæ faventibus. *Horace* is not speaking here of the Descent, but only says he was brought into the World by the good Gods, that is, those Gods who were favourable and propitious to Rome. *Lambinus* Bonis, id est,

Roman State³; too, too long have you been absent from us⁴:
Return then speedily, as you have promised⁵, to the awful
5 Council of the Fathers. Restore, auspicious Prince, Light to
your native Country; for when your Countenance, like the
Spring, shines upon your People, the Days are more agreeable,
and the Sun shines with greater Brightness.

As an anxious Mother ceases not, by Prayers and Vows, to
10 recall her Son⁶, whom the envious South-Wind⁷ detains long
beyond the Carpathian Sea⁸, nor turns her Eyes from the
winding Shore: So Rome, full of ardent and faithful Desires,
15 desires, demands her Cæsar.

By your Care⁹, the Ox wanders safe in the Fields; Ceres
and the benign Influence of Heaven, ripens our Corn; our
Ships,

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est, beneficis; Deorum est epithetum. Deorum enim est beneficere. Good, that is, beneficent; this is an Epithet of the Gods, whose Pleasure it is to do good Offices to Mankind.
Des Prez: Divis orte. Senatûs populique Romani amorem erga Cæsarem Augustum vivis pingit coloribus. Descended of the Gods, he paints the Love of the Senate and People of Rome to Cæsar Augustus in lively Colours.

³ *Illustrious Guardian of the Roman State. Custos Romulæ gentis. Romulæ for Romanæ; inasmuch as the Roman State was founded by Romulus. This was an unusual Way of speaking among the Latins, who frequently made the proper Names, Dardanus and Teucer, stand for the Trojans. Virg. Æ. VI. v. 876. Nec Romula quondam ullo se tellus jactabat alumno. Nor did the Roman Nation ever glory so much in any of her Sons. Romula telius, instead of Romana, Custos, Guardian. Dacier says, that there is yet a Medal of Antiquity to be seen, with this Inscription, Augusti Parenti Conservatori suo, S. P. Q. R. To Augustus their Father and Preserver of the Senate and People of Rome.*

⁴ *Too, too long have you been absent from us. Augustus went to France in the Year of the City 737, and did not return till three Years after, viz. 740. Horace wrote this Ode the Year before his Return. Juvenius says he did not return till 741. The Cause of his going was because the Sicambri, Uspati, and some Germans, having crossed the Rhine, laid waste several Parts of France, and defeated Lollius the Roman General. But they hearing of the coming of Augustus, being afraid, sued for Peace; Augustus stayed in France till all things were settled, which (as Juvenius says) detained him four Years there before he returned;*

so that Horace had good reason to say, Absent jam nimium diu. Too, too long have you been absent from us.

⁵ *Return then speedily, as you have promised. Des Prez: Seu antequam abiret, seu per literas, seu legationibus, à senatu populoque Romano missis, cunctanti verò hanc Oden scripsit Poeta. Either before he went away, or by Letters, or Embassies, sent by the Senate and People of Rome, Augustus staying so long, the Poet wrote this Ode. To the Senate. Patrum sancto concilio. Torrentius, Patrum concilium, pro senatu dixit, quàm ut noster. Sic & Virgil. Sanctum vocat. Æn. l. v. 430. speaking of Tyre, Jura magistratusque legunt, sanctumque senatum. They choose Magistrates, a Senate, and make Laws. They were called Sanctum, sacred, because they were, in a manner, Jupiter's Ministers, or the Emperor's Deputies, to administer Justice to the People, who, upon that account, looked upon them with Veneration, Reverence and Respect. Rowe, in his Translation of Sallust, translates Patres Conscripti, Most Illustrious Lords.*

⁶ *As an anxious Mother ceases not, by Prayers and Vows, to recall her Son. Dacier: This Comparison is full of Tenderness, and, to make it the more emphatic, I have added unique, her only Son. Des Prez: Ut mater, nil suavius ista compositione. As a Mother, there is nothing sweeter than this Comparison. As a tender, affectionate, loving Mother longeth for the Return of her Son, who is detained abroad by contrary Winds, so the People of Rome long for your happy Return. Ceases not, by her Prayers and Vows: Des Prez: Legunt plerique votis ominibusque, hoc sensu, Mater anxiosa, non tantum voto precibusque, diu nuncupat pro filii reditu & incolumitate, sed*

Maturum reditum pollicitus Patrum
 Sancto concilio, (redi.
 Lucem redde tuæ, dux bone, patriæ:
 Instar veris enim, vultus ubi tuus
 Affulsit populo, gravior ubi dies,
 Et soles melius nitent.
 Ut mater juvenem, quem Notus invido
 Flatu Carpathii trans maris æquora
 Cunctantem spatio longiùs annuo
 Dulci distinet à domo,
 Votis, ominibusque, & precibus vocat;
 Curvo nec faciem littore demovet:
 Sic desideriiis icta fidelibus
 Quærit patria Cæsarem.
 Tutus bos etenim rura perambulat:
 Nutrit rura * Ceres, almaque Fauſtitas:

nimiùm diu aber: reat,
 qui pollicitus es maturum
 reditum sancto concilio
 patrum. Bone dux, redde
 lucem tuæ patriæ: ubi
 enim tuus vultus, instar
 veris, affulsit populo, dies
 it gravior. & soles melius
 nitent. Ut mater, omni-
 bus votisque, & preci-
 bus, vocat juvenem quem
 Notus invido statu disti-
 net à dulci domo, cunctan-
 tem longiùs spatio annuo
 trans æquora maris Car-
 pathii, nec demovet fa-
 ciem curvo littore: sic
 patria icta fidelibus de-
 sideriis, quærit Cæsarem.
 Bos etenim tutus peram-
 bulat rura; Ceres alma-

* farra, Benth.

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& omnia quævis arripit, quasi totidem præ-
 sagitationes. The most Part of Manuscripts
 read Prayers and Wishes. In this Sense,
 the anxious Mother not only calls the Gods
 by Vows and Prayers, for the Return and
 Safety of her Son, but also layeth hold of
 every thing as so many Divinings or Fore-
 Tokens of his Coming. *Torrentius: Votis*
ominibus non adulatur Cæsari, sed historiam
refert; cujus rei fidem tot nummi veteres,
marmorumque inscriptiones faciunt, nec uno
loco. Dion Cassius. Prayers and Wishes.
Horace here doth not flatter Cæsar, but tells
real History: The Truth of which Thing so
many old Coins and Inscriptions on Marble
declare. Des Prez: Huc referri potest cusum
numisma, ex una parte continens epigraphen,
S. P. Q. R. Cæsari Augusto; ex altera ve-
ro, Vota publ. suscepta pro salute & reditu.
This may be applied to a Medal coined, con-
taining on one Side this Inscription: The
Senate and People of Rome to Cæsar Au-
gustus; and on the other: Publick Prayers
put up for his Safety and Return.

⁷ South-Wind. The South-Wind is en-
 tirely against those who sail from Cyprus or
 Tyre into Italy; they must have an East-
 Wind.

⁸ Carpathian Sea. The Isle Carpathos
 lies between Rhodes and Crete. Its modern
 Name is Scarpanto. Several of the Com-
 mentators, as well as Scaliger, have accus-
 ed Horace here, of being ignorant of the
 Points of the Wind, and Situation of Places,
 because a South Wind is directly contrary to
 those who design to sail from Cyprus or

Tyre to Italy. They, as I have said, for a
 fair Wind, must have an Easterly one. No-
 tus is here for any Wind, and Carpathian
 Sea, for any Sea, by the Figure Synecdoche,
 as Chabotus observes; *Æquora maris Car-*
pathii, pro quovis periculoſo mari; The
Carpathian Sea, for any dangerous Seas.
 Some Men, to shew their Wit, or rather
 their Ignorance or Ill-Nature, will criti-
 cise where they have no Reason for doing
 so. Carpathy is an Island, 20 Miles in Cir-
 cuit, lying between the Islands of Crete and
 Rhodes. Baudrand.

⁹ By your Care. The Poet gives here a
 Reason why the Romans desired so earnestly
 the Return of Augustus. Nothing could be
 more happily expressed, or tend more to
 the Honour of that Prince, than the Account
 Horace here gives of the Tranquillity and
 Happiness which the People enjoyed under
 his Government. Nor are we to imagine,
 that this is only a poetical Representation
 of the Matter, and done more with a De-
 sign to flatter the Emperor, than according
 to the Truth and Reality of Things. All
 Historians agree, that after the Return of
 Augustus from Gaul, the Romans enjoy'd
 a Tranquillity, which, till that Time, they
 had been Strangers to. *Valleius Paterculus*
 expresses himself in yet stronger Terms. He
 says, that Men could not desire of the Gods,
 nor the Gods grant to Men, yea, that Im-
 agination itself was not able to conceive a Fe-
 licity more perfect than that which not on-
 ly Rome, but the whole World, enjoyed, af-
 ter Augustus's Return from Gaul.

Ships, without any Danger, traverse the quiet Seas ¹⁰; the Law
 20 of Fidelity and Uprightness are never violated ¹¹; our Families
 are no more stained with Adulteries; good Laws, and well-
regulated Manners, have entirely abolished Vice and Impiety;
 our Matrons are honoured with a Race that resemble their Pa-
 rents, and Punishment closely pursues the Criminal.

25 While *Cæsar* lives, who will be afraid of the *Parthians*, or Nor-
 thern *Scythians*, or the formidable Troops of rugged *Germany* ¹²?
 Who will dread a War with the stern *Iberians* ¹³?

Every one spends the Day ¹⁴ securely in his own Fields; he
 30 joins the Vine to the Poplar, thence, his Heart full of Joy, he re-
 tires to Supper, and, when the second Tables are served ¹⁵, wor-
 ships you as a God: To you he addresses his Prayers; to you
 he pours out Libations, and enrolls your Name among those of
 25 his Household-Gods, like grateful *Greece* ¹⁶, who received into
 their Hymns the Names of *Castor* ¹⁷ and *Hercules* ¹⁸.

O accomplished Prince, may Heaven long preserve your
 Life, that you may give many Days of Feasting and Joy to *Italy*.
 This is our first Prayer in the Morning ¹⁸ when we awake, and
 this

ANNOTATIONS.

¹⁰ Our Ships, without any Danger, tra-
 verse the quiet Seas. *Cobolus*, *Dacier*,
 and *Torrentius*, quote a Passage out of *Se-
 neca*. *Cobolus*, *Votis*.] *Simili prædica-
 tione vectores & nautæ dicuntur consalutasse
 Augustum, ut refert Suetonius in Cæsaribus*,
Cap. 98. Fortè Pateolanum solum præter-
vehenti vectores nautæque de navis Alexan-
drina, quæ tunc quidem oppulerat, candidati
coronatiq; & thura libantes, fausta omnia.
& eximias laudes congrisserant: per illum se
vivere, per illum navigare, libertate atque
fortunis per illum frui. 'With the like
 Praises, the Passengers and Seamen are
 said to have saluted *Augustus*, as *Sucto-*
nus relates it in the Life of *Augustus*,
 Chap. 98. As he (*Augustus*) was sailing
 by the Bay of *Puteoli*, the Passengers and
 Mariners of a Ship belonging to *Alexan-*
dria, which then had arrived there, clad
 in White, and with Crowns, offering In-
 cense, conferred upon him all good Suc-
 cesses, and the greatest Praises, saying,
 that it was by him they lived, by him
 they sailed the Seas, by his benign and
 wise Government they enjoyed their Li-
 berty and Fortunes.' *Carpathian*. See
 Book I. Ode xxxvi.

¹¹ The Laws of Fidelity and Uprightness
 are never violated. *Culpam* *metuit fides*;
Amabinus, non culpatur cujusquæ fides, quia
nemo est qui fidem datam non servet: nemo
qui eam violat aut labefacit, metuit. Valet
hoc hoc Quædam, caruit, non vult, fides,

igitur culpam metuit; id est, commissæ cavet
quæ amorem culpæ, quod est fides non falli-
tur, sed inviolata & sancta servatur. The
 Fidelity of any one is not accused, because
 there is none who doth not keep the Trust
 which is given him: No body, who
 violates or stains it, is as much here im-
 plied as the *Greek Philottai*, he is aware,
 will not, Fidelity takes care from being
 blamed; that is, he takes care not to com-
 mit any thing for which it can be blamed,
 which Trust is not betrayed, but kept in-
 violable and holy.

¹² The formidable Troops of rugged Ger-
 many. The *Sicombri*, *Uspetes*, and other
 Germans, were so terrified when they heard
 of the Arrival of *Augustus* in *Gaul*, that
 they immediately laid down their Arms, and
 sued for Peace. The following Year, the
Rhæti and *Vindelici*, breaking out in Re-
 bellion, were subdued by the Valour of *Ti-*
berius and *Drusus*.

¹³ Who will dread a War with the stern
Iberians? Tho' the *Spaniards* had been
 subdued some time before by *Agrippa*, yet
 there was Reason to fear, that, upon hear-
 ing of the Insurrection of the Germans,
 they would immediately rise up in Arms,
 and throw off the Yoke. *Augustus*, by his
 speedy March into *Gaul*, at the Head of a
 strong Army, having quelled the Rebellion
 in *Germany*, there was now nothing to ap-
 prehend from the Part of *Iberia*, who were

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 Virg.

Pacatum volitant per mare navitæ :

Culpari metuit fides :

Nullis polluitur casta domus stupris :

Mos & lex maculosum edomuit nefas :

Laudantur simili prole puerperæ :

Culpam pœna premit comes.

Quis Parthum paveat ? quis gelidum Scythen ? 25

Quis, Germania quos horrida parturit

Fœtus, incolumi Cæsare ? quis feræ

Bellum curet Iberiæ ?

Condit quisque diem collibus in suis,

Et vitem viduas ducit ad arbores :

Hinc ad vina redit * lætus, & alteris

Te mensis adhibet Deum :

Te multâ prece, te prosequitur mero

Defuso pateris ; & Laribus tuum

Miscet numen, uti Græcia Castoris

Et magni memor Herculis.

Longas ô utinam, dux bone, ferias

Præstes Hesperîæ, dicimus integro

sum numina suis Laribus. O utinam, bone dux, ut præ-

* venit, Bentl.

20 *90* Fauſtita nutrit rura ;
navitæ volitant per pacat-
tum mare ; fides metuit
culpari. Caſta domus pol-
luitur nullis ſtupris : mos
& lex edomuit nefas ma-
culofum : puerperæ lau-
dantur ſimile prole : pœna
comes premit culpam. Cæ-
ſare incolumi, quis paveat
Parthum ? quis paveat
gelidum Scythæ ? quis pa-
veat fœtus quos horrida
Germania parturit ? quis
curet bellum feræ Iberiæ ?
30 Quisque condit diem in ſuis
collibus, & ducit vitem
ad arbores viduas. Hinc
redit lætus ad vina, &
adhibet te deum alteris
merſis. Te multâ prece,
te proſequitur mero defuſo
pateris, & miſcet tuum
numen Laribus, uti Græ-
cia memor Caſtoris & mag-
ni Herculis, miſcent eo-

35

ANNOTATIONS.

too weak alone to hazard themselves against
so potent an Adversary.

¹⁴ *Spends the Day, &c.* Condit quisque
diem. Condere diem, to spend or pass away
the Day. Virgil uses in the same Sense,
Condere solis ; in like manner, Condere
lustrum, to offer a Sacrifice of Purgation, to
finish the Census, or solemn Review of the
People, taken every fifth Year, and which
was done by this Sacrifice.

¹⁵ *And when the second Tables are served.*
Des Prez : *Et senatusconsulto cautum fuit,*
ut in conviviiis tum publicis, tum privatis,
Augusto ab omnibus libaretur. Dio, Lib. 50.
Is nempe mos apud veteres, ut remotâ prima
mensâ, quæ ciborum seu carniûm erat, secunda
adhiberetur fructibus & bellariis onusta, cum
exquisitissimo vino, è quo fiebant libationes,
adjunctis precibus, in honorem deorum. ' It
' was order'd by a Decree of the Senate,
' that at all Entertainments, whether pri-
' vate or publick, Libations should be made
' to Augustus. Dio. Book 50. For it was
' the Custom among the Antients, that,
' after removing the first Table, which was
' of Meats or Flesh, a second should be
' served, of Fruits and Sweet-meats, toge-
' ther with the most exquisite Wine ; out
' of which they made Libations, and added
' Prayers in Honour of the Gods.' Thus,
Virg. Æ. L. 1,

Postquam prima quies epulis mensæque
remota,

Crateras magnas statuunt, & vina
coronant.

' After they had done Eating, and the
' first Tables were removed, they served up
' great Bowls of Wine, and crowned the
' Cups.'

¹⁶ *Greeks.* In the Original, *Uti Græcia*
Castoris & magni memor, &c. This Passage,
as Dacier observes, is sometimes misunder-
stood. We ought not to join *memor* with
Herculis ; on the contrary, they ought to
be separated, and the Passage made to run
thus : *Uti Græcia memor, miscet diis nomen*
Castoris & Herculis. ' As grateful Greece
' admits into their sacred Hymns the Names
' of Castor and Hercules.' Castor and Her-
cules held the same Rank among the Greeks,
as the Lares or Penates among the Romans.
They were Tutelary Gods.

¹⁷ *Castor.* See Book II, Ode xvi.

¹⁸ *Hercules.* See Book I. Ode xii.

¹⁹ *In the Morning.* *Dicimus integro fœci*
mane die. Sicci, says Des Prez, *sobrii, ab-*
stemii, jejuni. ' When sober and abstemi-
' ous, Fasting.' *Uvidi, vino persufi, cœnati.*
' After liberally drinking of Wine, after
' Supper.'

this we repeat after Supper at Night, when the Sun hath concealed himself under the Waves.

THE KEY.

THERE can hardly, I believe, be imagined a more desirable Pleasure, than Praise unmixed with any Possibility of Flattery. Such was that which *Germanicus* enjoyed, when, the Night before a Battle, desirous of some sincere Marks of the Esteem of his Legions, he is described by *Tacitus*, listening, in a Disguise, to the Discourse of a Soldier, who praised him for his noble and majestic Mien, his Affability, Valour, Conduct, and Success in War. This ODE, though not altogether free from some Strokes of Flattery, yet may be looked upon as a true Description of the great Value and Regard which the *Romans* had for *Augustus*, and their impatient Desire to have him among them. Although it is not so lofty as the preceding ODE, yet there is a great deal of Sweetness in it, and an in-

ODE VI.

To APOLLO and DIANA.

He prays him to approve and defend the SECULAR POEM which he had composed, and admonishes the Virgins and Boys to acquit themselves well in singing it.

O Divine *Apollo*, whom the Offspring of *Niobe*¹, the Ravisher *Tityos*², and *Phthian Achilles*³, almost the Conqueror of proud *Troy*, have found the Avenger of an audacious Tongue. 5 This *Achilles*, superior in Valour to the rest of the *Grecian Commanders*, was yet no Match for you; though he was the Son of *Thetis*⁴, a Sea-Goddess, and shook the *Trojan Towers*, fighting with a tremendous Spear⁵.

He

ANNOTATIONS.

¹ *Niobe*. This *Niobe*, says *Lambinus*, was the Daughter of *Tantalus*, and Wife of *Amphion* King of *Thebes*. She had twelve Children, six Males, and as many Females, of which she was so proud, as to reproach *Latona* for having only two, *Apollo* and *Diana*. The Goddess, provok'd at her Insolence, complain'd to her own Children, who killed all those of *Niobe*; *Apollo*, the Males, and *Diana*, the Females. *Niobe*, overwhelm'd with Grief for her Loss, dis-

solved into Tears. *Jupiter*, compassionating her Miseries, converted her into a Stone; from which were said to issue several Springs of Water.

² The Ravisher *Tityos*. He was a mighty Giant, the Son of *Terra*, against whom *Jupiter* darted his Thunder, for attempting to ravish *Latona*. He was sent into Hell, where he cover'd nine Acres of Ground. His Liver was constantly prey'd upon by

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devouring
Misery,
³ *Phthian*
in *Phthia*
ace, says
him prop
the chief

ODE VI. Q. HORATII FLACCI.

345

Sicci mane die, dicimus uvidi,
Cum sol Oceano subest.

40 | *stet longas ferias Hesperia. Hoc dicimus, precamur, sicci mane, integro*

die, hoc & dicimus uvidus, cum sol subest in oceano.

The KEY.

inexpressible Sincerity and Simplicity in his Manner of Address. He is not contented to tell him of the Love and Veneration which his Subjects had for him, but also of their Impatience for his Return. He mentions the Reasons they had for this Regard, and gives an inimitable Description of the Happiness which the Romans enjoyed at that Time, and their Gratitude for it.

M. Le Fevre is of opinion, that this ODE was written in the Year of the City 734; Du Hamel, about the End of the Year 740; Rodellius, about the Year 741, or 744; Dacier and Des Prez, 739; of Horace's Age 52; before CHRIST 12: So that from this present Year 1739, it is about 1757 Years old.

ODE VI.

Ad APOLLINEM & DIANAM.

APOLLINEM rogat, ut SECLARE CARMEN à se compositum probet ac tueatur; virgines ac pueros, ut ritè illud recitent, admonet.

ORDO.

DIVE, quem proles Niobea magnæ
Vindicem linguæ, Tityosque raptor
Sensit, & Trojæ prope victor altæ
Phthius Achilles,
Cæteris major, tibi miles impar;
Filius quamvis Thetidos * marinæ
Dardanas turres quateret tremendâ
Cuspide pugnax.

O Dive Apollo, quem
proles Niobea, Tity-
osque raptor, & Phthius
Achilles prope victor altæ
Trojæ, sensit vindicem mag-
næ linguæ; hic Achilles,
5 major cæteris, tibi verè mi-
les impar; quamvis filius
marinæ Thetidos quateret
turres Dardanas, pugnax
tremendâ cuspide. Ille velut,

* Thetidis, Benth.

ANNOTATIONS.

devouring Vultures, which, to prolong his Misery, grew as fast as eaten.

³ Phthian Achilles. So called, because born in Phthia, a Town of Thessaly. 'Tis with Justice, says Rodellius, that the Poet here calls him prope victor Trojæ, since he slew Hector, the chief Bulwark and Defence of that City.

⁴ Thetis. The Daughter of Neptune, or according to others, of Nereus. She was Wife to Peleus King of Thessaly, and the Mother of Achilles; see Book 1. Ode vi.

⁵ Tremendous Spear. So large and heavy, that he only could brandish it.

⁶ He

He, like a tall Pine-Tree⁹, hewn down by sharp-cutting Axes,
 10 or a Cypress, torn up by the raging East-Wind, fell dreadful,
 and stain'd his Neck with Trojan Dust⁷.

He would not have⁸ shut himself up in the wooden Horse,
 treacherously feigned to be built in honour of *Minerva*⁹, that
 15 he might deceive the unwary *Trojans* and Court of *Priam*, who,
 intent upon the Celebration of the Festival, thought of nothing
 but Mirth and Dancing, and openly assailing their City, and
 rendering them captive. Alas! shall I mention the cruel Deed!
 he would have thrown into the Flames Children as yet untaught
 20 to speak; yea, even those who lurked in their Mother's Womb,
 had not *Jupiter*, the Father of the Gods, moved by your Pray-
 ers, and those of the lovely *Venus*, favoured the Designs of *Æ-*
*neas*¹⁰, and consented that he should lay the Foundations of a
 City with better Auspices.

25 O *Apollo*, who first taught skilful *Thalia*¹¹, who wash your
 Hair in the River *Xanthus*¹², thou lovely President of the High-
 ways¹³, support the Honour of the *Daunian Muse*¹⁴. 'Tis *Phæ-*
bus that has inspired me with a turn of Poetry; 'tis *Phæbus* that
 has taught me the Art of Versifying, and honour'd me with the
 30 illustrious Name of Poet. You therefore, the Flower of the
 young Virgins¹⁵, you Youths, sprung from a noble Race, who

ANNOTATIONS.

⁹ He, like a tall Pine-Tree. Dacier: *Mordaci velut ista ferro*, hewn down by a sharp Ax. Horace here imitates Homer, who compares his Heroes, who are killed in Battle or Combat, to great Trees, which they hew down with the stroke of Axes, or which the Wind blows up by the Roots. *Virg. Æneid. ii. v. 626.* speaking of the Falling of Troy, says:

Ac velut summis antiquam in montibus
ornum,

Cum ferro accisam crebrisque bipennibus instant
Erueat agricola certatim: illa usque minatur
Et tremefacta comam concusso vertice nutat,
Vulneribus donec paulatim evicta supremum
Congemuit, traxitque jugis avulsa ruinam.

And as when in the high Mountains,
 the Husbandmen eagerly endeavour to
 take up by the Roots a wild Ash-Tree,
 cut round with two-headed Axes, the
 Tree, for a time threatens to stand, and
 trembling, with its Branches shaking at
 the Top, till, by degrees, overcome by
 Strokes, at last groans, and being great,
 pulled and cut up, draws with it great
 Ruin and Destruction.

⁷ And stained his Neck with Trojan Dust. *Pulvere Teucro*, for *Teucro*, Dacier; as above, *Dardanas tures*, for *Darnanias*. Horace often makes use of Primitives for De-

rivatives. *Posuitque collam*, wrapped, or laid his Neck. *Lambinus: Id est, occubuit. Similia sunt illa. Lib. ii. Ode vii. Turpe solum tetigere mento, & bumer ore memorat. Id est, victi occubuerunt, non sine gravi cupidinis nota ob priorem arrogantiam & minas.* Stained his Neck with Trojan Dust, that is, he fell, died. The like Expressions are these, Book II. Ode vii. 'I touch the Ground with my disgraceful Chin, and bite with my Mouth; that is, being overcome, they (*Brutus's* Soldiers) lie not without a great Mark of Disgrace for their Arrogance and Threats.'

⁸ He would not have. This is perhaps the finest Elogium that ever was made upon *Achilles*, or any other Hero. He was above all Cunning and Artifice: He went openly to work, and strove to conquer by Valour and Courage, despising a Victory that was gained by Stratagem.

⁹ Treacherously famed to be built in Honour of *Minerva*. The Greeks, wearied out with the Length of the Siege of Troy, and impatient to be Masters of the City, contrived this Stratagem of the Wooden Horse. Dacier tells us, that some believe it was only a Machine for battering down the Walls. Others think, that the Figure of a Horse

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 Rebus

Alite
 Doct
 Phœbe
 Daunia

Lev
 Spiritu
 Carmin
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 Pat

was over the
 the Greeks,

¹⁰ Favour
Æneas was
Venus and *A-*
 of Troy, he
 Countrymen,
 he married *L-*
Læmus, and
 the Kingdom.
 he and *Ante-*
Greeks; tho'

Roman State,
 giving a differen
 Skilful
 She is here, sa
 of lyric Poetr
 The Epithet
 same Sense, as

Do & argu
 Till also that
 make haste to
 Who wa
Xanthus. The
 their Hair in
 and they thoug
 and more shinin
 Significati

Ille, mordaci velut icta ferro
 Pinus, aut impulsæ cupressus Euro,
 Procidit latè, posuitque collum in
 Pulvere Teucro.
 Ille non inclusus equo Minervæ
 Sacra mentito, malè feriatos
 Troas, & lætam Priami choreis
 Falleret aulam;
 Sed palam captis gravis, heu nefas, heu!
 Nescios fari pueros Achivis
 Ureret flammis, etiam latentes
 Matris in alvo:
 Ni, tuis victus * Venerisque gratæ
 Vocibus, Divum pater annuisset
 Rebus Æneæ potiore ductos
 Alite muros.
 Doctor argute fidicen Thalixæ
 Phœbe, qui Xantho lavis amne crines,
 Daunixæ defende decus Camenæ,
 Levis Agyieus.
 Spiritum Phœbus mihi, Phœbus artem
 Carminis, nomenque dedit poetæ.
 Virginum primæ, puerique claris
 Patribus orti,

pinus icta mordaci ferro
 aut cupressus impulsæ Euro,
 10 Procidit latè, posuitque
 collum in Teucro pulvere.
 Ille non inclusus equo men-
 tito sacra Minervæ fal-
 leret, malè feriatos Troas,
 & aulam Priami lætam
 15 choreis; sed palam gra-
 vis captis, heu nefas, heu!
 ureret pueros nescios fari;
 etiam latentes in alvo ma-
 tris, Achivis flammis. Nè
 pater divum victus tuis
 vocibus, vocibusque gra-
 20 tæ Veneris, annuisset re-
 bus Æneæ muros ductos
 potiore alite. O Phœbe,
 doctor fidicen argute Tha-
 lixæ, qui lavis crines Xan-
 tho amne, levis Agyieus,
 25 defende decus Daunixæ Ca-
 menæ. Phœbus dedit mihi
 spiritum, Phœbus dedit
 artem carminis, nomenque
 poetæ. Primæ virginum,
 puerique orti claris patri-
 30 bus.

* flexus, Dentl.

ANNOTATIONS.

was over the Gate which *Antenor* opened to the Greeks, when he betrayed the City.

¹⁰ Favour'd the Designs of Æneas. This Æneas was a Trojan Prince, the Son of *Pæus* and *Anchises*. After the Destruction of *Troy*, he embarked with some of his Countrymen, and came into *Italy*, where he married *Lavinia*, the Daughter of King *Lavinus*, and, after his Death, succeeded in the Kingdom. It is generally thought, that he and *Antenor* betrayed the City to the Greeks; tho' *Virgil*, for the Glory of the Roman State, of which he was the Founder, gives a different Representation of the Matter, *Skilful Thalia*. One of the Muses. She is here, says *Dacier*, put for the Muse of *Lyric Poetry*, or the Muses in general. The Epithet *Arguta* is to be taken in the same Sense, as *Ode xiv. Book III.*

¹² & argute properet *Næara*.
 Tell also that fine Singer *Næara*, that she make haste to come.

¹³ Who wash your Hair in the River *Xanthus*. The Ancients commonly wash'd their Hair in some River or Spring, because they thought it gave them a clearer and more shining Colour. But besides this Signification of the Words, it was also

an ordinary Phrase, to denote, that the Person lived in the Country where that River or Fountain was; as they used also, *He drinks of the Water of such and such a River*, in the same Sense. The Meaning of this Passage therefore is: *Apollo, who inhabits the Plains water'd by the River Xanthus*. Thus *Ode iv. Book III.*

*Qui rore puro Castaliæ lavit
 Crines solutos.*

The God who washes his long Hair in the clear Water of *Castalia*; instead of, the God who inhabits *Parnassus*, where this Fountain was.

¹³ Thou lovely President of the High-Ways. In the Original it is, *Levis Agyieus*. *Agyia* is a Greek Word, signifying the Streets of a Town. *Apollo* is so called, because he was *Præpositus viis*, set over the High-Ways; on which account the Greeks erected Altars and Statues to him before their Street-Doors, and in the publick Ways.

¹⁴ Daunian Muse. He prays *Apollo* to maintain the Honour of his Poetry, which he calls *Dauniam Camenam*, because he was of *Daunian Apulia*.

¹⁵ You therefore, the Flower of the young Virgins. *Horace* having finished the Invocation,

are favoured with the Protection of the *Delian* Goddesses¹⁶, that stays with her Arrows the flying Lynxes and Stags, observe well the Measure of my Verse¹⁷, and the musical Notes of my Harp¹⁸. Sing devoutly the Son of *Latona*, sing *Diana*, who illuminates the Night with her increasing Light¹⁹, who gives Prosperity to the Fruits of the Earth, and whose rapid Course measures the revolving Months.

Afterwards, when married²⁰, you will say: I, at the solemn Feast of the returning Age, had the Honour to sing the Hymn made by the Poet *Horace*, which the Gods heard with a favourable Ear.

ANNOTATIONS.

cation, now addresses the two Chorus's of young Boys and young Girls, to encourage them to act their Parts well, and advise them to observe exactly the Measure and Cadence. These two Chorus's consisted of twenty-seven Boys, and as many Girls, who were chosen out of the most illustrious Families in *Rome*, and had their Fathers and Mothers still living.

¹⁶ *Delian Goddesses*. The young Boys and Girls employed in singing these Hymns, were under the Protection of *Diana*, until they were married. Thus, in *Catullus*,

Dianæ sumus in fide,

Puellæ & pueri integri.

We Boys and Girls, while unmarried, remain under the Protection of *Diana*. She is here called the *Delian* Goddess, because she was born in *Delos*.

¹⁷ *Observe well the Measure of my Verse*. The *Secular Poem*, as well as this, was written in *Sapphic Verse*, invented by *Alceus* and *Sappho*, who were both of *Mitylene* the Capital of *Lesbos*.

¹⁸ *Ad*

THE KEY.

THIS ODE is a Preparation to the *Secular Poem* at the End of the *Fifth Book*, and, of consequence, is upon the same Subject as the *Twenty-first Ode* of the *First Book*, but has a great deal more of Grandeur and Majesty in it. It consists of Two Parts. The First contains the Invocation and Elogium of *Apollo*, in which he takes notice of his peculiar Regard of the *Romans*; and that, through his and *Venus's* Intercession, *Æneas* was permitted to lay the Foundation of that mighty Empire. He also prays him to receive favourably the Addresses of the two Chorus's of the young Boys and Girls who were to sing the *Secular Poem*. In the Second Part,

OD
Delia
Lynca
Lesbiu
P
Rite L
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Nupta
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¹³ And
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¹⁹ Who
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Juvenici
the City 7
Age 49; l
his 1754

Delix tutela Deæ, fugaces
Lyncas & cervos cohibentis arcu,
Lesbium servate pedem, meique
Pollicis ictum ;
Rite Latonæ puerum canentes,
Rite crescentem face Noctilucam,
Prosperam frugum, celeremque pronos
Volvere menses.
Nupta jam dices : Ego Dis amicum,
Seculo festas referente luces,
Reddidi carmen, docilis modorum
Vatis Horati.

35 tutela Delix deæ, cohiben-
tis fugaces lyncas & cer-
vos arcu, servate Lesbi-
um pedem, ictumque mei
pollicis ; canentes rite pu-
erum Latonæ, Rite Dia-
nam noctilucam crescen-
tem face, prosperam fru-
gum, celeremque volvere
40 pronos menses. Jam nupta
dices : Ego docilis modo-
rum vatis Horati reddidi
carmen amicum diis, seculo
referente festas luces.

ANNOTATIONS.

¹⁵ And the musical Notes of my Harp. Meique pollicis ictum. The Strings of the Harp were touched with the Thumb and Fore-Finger, and the Thumb usually mark'd the End of the Measure or Cadence. Horace here speaks as if he had been to play upon the Harp while the two Chorus's sung.

¹⁹ Who illuminates the Night with her increasing Light. The Secular Poem was sung on the first Days of the Moon, before

she came to the Full ; hence crescentem face noctilucam, that shines in the Night.

²⁰ Afterwards, when married. Nupta jam dices. The Romans imagined that the young Virgins, who had the Honour to sing the Secular Poem, were sooner married ; which Superstition they derived from the Grecian Theology, which maintained that the Virgins, who did not dance or sing at the Arrival of Apollo, were never married, but died very young.

The KEY.

Horace addresses the Chorus's themselves, and encourages them to acquit themselves well. He admonishes them particularly to be very exact in observing the Measure and Cadence, and to conform themselves with great Care to the Musical Notes of his Harp.

Juvencius and Rodellius say, this ODE was written in the Year of the City 737 ; Dacier and Des Prez, in the Year 736 ; of Horace's Age 49 ; before CHRIST 15 ; so that from this present Year 1739, it is 1754 Years old.

ODE VII.

TO L. MANLIUS TORQUATUS¹.

All Things change with Time; we ought therefore to live merrily.

THE Snow is melted, the Fields are cover'd with Grass, and the Trees with Leaves²; the Earth changes its Seasons, and the Rivers decreasing flow smoothly in their Channels³.
 6 The naked Grace⁴, with her two Sister-Nymphs, is not now afraid to lead the Dance. The revolving Years and Hours, that, by a constant Succession, renew the grateful Day, admonish us not to hope for Immortality. Yearly we see, that the Colds are
 10 mitigated by the gentle Zephyrs; that the Spring gives way to the Summer, which also vanishes upon the Approach of fruitful Autumn, and then the inactive Frosts recur. The swiftly returning Moon, however, soon repairs these celestial Losses⁵; but we, when hurried by the Fates⁶, where pious Æneas, rich Tal-

ANNOTATIONS.

¹ Lucius Manlius Torquatus. Torren-
 tius: *Libri veteres alii Mallium, alii Man-
 lium vocant eum, cui carmen istud scripsit
 Horatius. Neque erravit fortassis, qui eun-
 dem esse Manlium existimat, cujus Epitba-
 Jam Catullus celebrat. Sic autem habent
 MS. Parantica ad Manlium Torquatum
 verni temporis descriptio, & de mortalitate.
 Cruquius hujus Manlii consulatu natum esse
 Horatium credidit, qui manifestus est error.*

² Some of the old Books call him Mallius,
 others Manlius, to whom Horace wrote
 this Ode; nor is he perhaps mistaken,
 who thinks this is the same Manlius,
 whose Marriage Poem Catullus celebrates.
³ Thus the Manuscripts have it: *A De-
 scription, by way of Exhortation to Manlius
 Torquatus, of the Spring, and of Morta-
 lity.* Cruquius believed that Horace was
 born when this Man was Consul, which
 is a manifest Error. For which Cause,
 Dacier says he was the Son of that Tor-
 quatus. But in my weak Judgment, the
 Opinion of Cruquius is to be preferred, as I
 will shew in the Key. *Des Prez: Scripta
 est ad Manlium Torquatum, qui fuit consul
 anno urbis 689, atque sub eo natum voluit
 poetam nostrum.* This Ode is written to
 Manlius Torquatus, who was Consul in
 the Year of the City 689; and they will
 have our Poet to be born when he was
 Consul.

⁴ The Snow is melted, the Fields are cov-
 ered with Grass, and the Trees with

Leaves. Dacier: Horace's Design here, is
 not to give a Description of the Spring; his
 Intention is to make it appear to Torquatus,
 that we see nothing either in the Heavens
 above or in the Earth below, which does
 not put us in mind of our Mortality. Chob-
 rati, after he has quoted several Passages of
 Job, where he compares our Life to a Wa-
 ver's Shuttle, a Post that hastily runneth in
 his Journey, a Ship sailing, &c. says: *Hinc
 profectus, id est, à doctrina Hebræorum sumit
 omnis scientia reliquarum gentium, Egyptio-
 rum primum, deinde Græcorum, postremo
 Latinorum: quorum omnium libri sunt pleni
 talium admonitionum de brevitate vite hu-
 manæ, de interitu atque reditu in loca
 hominibus negato.* Hence truly, that is,
 from the Learning of the Hebrews, flow
 all the Knowledge of the other Nations,
 first of the Egyptian, next of the Greeks,
 and lastly of the Latins, whose Books are
 all full of such Admonitions about the
 Shortness of human Life, the utter De-
 cay, and of the returning to Life again de-
 nied to Men.

⁵ And the Rivers decreasing flow smooth-
 ly in their Channels. *Et decrefcentia riparum
 flumina præterunt;* that is, says Lambart,
*Flumina quæ in nivibus & pluviis libenter
 creverant, nunc decrefcentia intra alveos
 suos, & intra ripas suas, labuntur & fluunt.*
 The Rivers, which, by the Winter's melt-
 ing of the Snow, were swelled

fruges.

now
 out of
 the
 where,
 us much
 the Nym-
 Jam

Ju-
 Altern-
 Cele-

the Orig-
 beautiful
 Damna
 succeedin-
 and Cæle-
 Changes
 the Appo-
 robbed th-
 destroys
 these Loss-
 Months,
 Seasons,
 away. T-
 mens, &
 affurgens;
 unum, qu-
 ms, merito
 Rare Pa-
 severi imp-

ODE VII.

Ad L. MANLIUM TORQUATUM.

Omnia mutantur tempore ; jucundè igitur vivendum est.

ORDO.

Diffugere nives ; redeunt jam gramina campis,
 Arboribusque comæ :
 Mutat terra vices ; & decrefcentia ripas
 Flumina prætereunt :
 Gratia cum Nymphis geminisque fororibus audet 5
 Ducere nuda choros.
 Immortalia ne fperes, monet annus, & alnum
 Quæ rapit hora diem.
 Frigora mitefcunt Zephyris : ver proterit æftas,
 Interitura, simul
 Pomifer autumnus fruges effuderit : & mox
 Bruma recurrit iners.
 Damna tamen celeres reparant cœleftia lunæ :
 Nos ubi decidimus

Nives diffugere,
 gramina jam
 redeunt campis, & comæ
 arboribus, terra
 mutat vices, & decrefcentia
 flumina prætereunt ripas.
 Gratia
 nuda audet ducere
 choros cum nymphis,
 geminisque fororibus,
 annus & hora quæ
 rapit alnum diem, mo-
 net ne fperes immorta-
 lia, frigora mitefcunt
 Zephyris : æftas pro-
 terit ver, interitura e-
 tiam, simul ac pomif-
 er autumnus effuderit

fruges : & mox bruma iners recurrit. Tamen lunæ celeres reparant damna cœleftia : nos verò ubi

ANNOTATIONS.

‘ now decafe, and glide gently along with-
 ‘ out overflowing their Banks.’

‘ The naked Grace. See Ode iv. Book I.
 where, in describing the Spring, he gives
 us much the fame Account of the Dance of
 the Nymphs and Graces in thefe Lines :

*Jam Cytherea ebros ducit Venus, immi-
 nente lunâ ;*

*Junctæque Nymphis Gratia decoret,
 Alternò terram quatians pede.*

‘ Celestial Loffes. The Damna cœleftia of
 the Original, is, as Dacier obferves, exceeding
 beautiful, but not without fome Difficulty.
 Damna means here the Seasons, which, by
 fucceeding, feem to deftroy each other ;
 and Cœleftia is here added, becaufe thefe
 Changes in the Heavens carry with them
 the Appearance of fome Lofs, as if Time
 robbed them entirely of what it alternately
 deftroys and renews. The Moon repairs
 thefe Loffes, becaufe by the Succeffion of
 Months, ſhe haftens the Return of the
 Seasons, and fo reftores what ſhe had taken
 away. *Torrentius : Luna enim toties recur-
 rens, & cùm deceffiffe videtur, nova illic
 affurgens ; & menfes menfibusque urgendo,
 annum, qui & ipſe in ſe convertitur, confici-
 ens, meritò æternitatis ſymbolum habebatur.*
*Quare Fauſtina, Auguſta, & Alexandri
 Severi imperatoris, nummiſ ſimulacrum vi-*

*demus muliebri manu dextra ſublata lunam
 tenens, adſcriptum in illis, ÆTERNITAS,
 in his, PERPETVITATI AVG.* ‘ For

‘ the Moon ſo often returning, and when it
 ‘ ſeems to be defective or wanting, immedi-
 ‘ ately a new one ariſes ; and the Months
 ‘ coming faſt upon one another, the Year,
 ‘ which by them makes itſelf up, is truly
 ‘ reputed the Symbol or Figure of Eternity.
 ‘ It is for this reaſon, that we ſee in the Me-
 ‘ dals of Fauſtina, Auguſta, and Alexander
 ‘ Severus the Emperor, the Effigy of a
 ‘ Woman holding the Moon carried in her
 ‘ Right-Hand, with this Inſcription on one
 ‘ ſide, *Eternity* ; on the other, *To the Per-
 ‘ petuity of Auguſta.*’

‘ But we, when hurried by the Fates. The
 Seasons are renewed, Years and Months re-
 volve, but Men die never to revive again.
 Moſebus, in his Poem upon the Life of
 Bion, has much the ſame Thought : ‘ A-
 ‘ las ! we ſee that the Flowers of our Gar-
 ‘ dens ſpring up anew, and riſe again every
 ‘ Year ; but we, the Maſter-Piece of
 ‘ Heaven, who alone ſeem to be endued
 ‘ with Strength and Wiſdom, when once
 ‘ Death ſhortens our Days, have never any
 ‘ further Concern with the Affairs of Mor-
 ‘ tals, but are plunged into an eternal
 ‘ Sleep.’

- 15 *lus*, and valiant *Ancus*⁷, have gone before us, are no more than Shade and Dust⁸. Who knows, whether the Gods above will add To-morrow to the Days already past⁹? All that you bestow liberally upon yourself¹⁰, shall escape the Hands of a co-
- 20 vetous Heir. When once Life is gone, and *Minos*¹¹ has passed a final and irrevocable Sentence upon you, neither your noble Descent, your Eloquence, nor Piety towards the Gods, shall be able, my dear *Torquatus*¹², to rescue you from the Tomb; for neither does *Diana*¹³ free from infernal Darkness, her chaste Hip-
- 25 *polytus*¹⁴; nor is *Theseus*¹⁵ able to break the *Lethæan Chains*¹⁶, that confine his dear *Pirithous*¹⁷.

ANNOTATIONS.

⁷ Rich Tullus, and valiant Ancus. Two Kings of Rome. Tullus is here called rich, because he vanquished *Alba*, and transported all the Riches of it to Rome. Tullus Hostilius was the third King of the Romans, chosen for his Valour; he trained up the People to War, forced the *Albans* to submit to him, the three *Curiatii*, their Champions, being killed by the three *Horatii*. He lived in the Year of the World 3303, according to Mr. *Talents*. Marcus Ancus was the fourth King of the Romans, Numa's Daughter's Son, like him for Religion and Equity; yet, forced to War, routs the *Latin*s, *Fidinate*s, *Sabine*s, &c. fortifies *Ostia*, and reforms Abuses. He built a Prison in Rome, and the Temple of Fortune. He joined the *Janiculum* to the City by a wooden Bridge. He lived, according to Mr. *Talents*, in the Year of the World 3314.

⁸ Are no more than Shade and Dust. Lambinus: *Pleni sunt veterum libri bujus sententiæ. Euripides: Homo est status & umbra tantum. Sophocles, in Ajace, simulacra & levem umbram, hominem appellat.* 'The Books of the Antients are full of Sentences of this kind. Euripides: Man is only a Blast and a Shadow. And Sophocles, in his *Ajax*, calls Man an Image and light Shadow.'

⁹ Who knows whether the Gods above, &c. Lambinus: *Quis scire potest an Dii immortales diem crastinum vitæ nostræ adjecturi sint, quando ne quidem expioratum habemus, an usque ad vesperum victuri sumus? Quia autem dies crastinus bodierno est proximus, ideo Horatius significans, vitæ nostræ spatium esse incertissimum, ait, incertum nobis esse utrum die crastino victuri sumus, nec ne.* 'Who knows whether the immortal Gods

will add To-morrow to our Life, when we have no Certainty that it shall be prolonged till Night. But because To-morrow is next to the present Day, therefore Horace, to denote the great Uncertainty of Human Life, says, that we know not whether we shall live till To-morrow.'

¹⁰ All that you bestow liberally upon yourself. Lambinus: *Id est, omnia quæ tu in curando corpore, & explenda libidine consumpseris, tua erunt, neque ad hæredem pervenient, qui tuis bonis avidè imminet, atque (ut ita dicam) inhiat. Planè hæc sententia cum his convenit, quæ Sardanapali sepulchri literis Chaldaicis fuisse inscripta, tradidit Athenæus, Lib. xii. Ego regnavi, & quando mihi libi usura est, edidit, bibi, rei Veneræ operam dedi; cum scirem & perbreve esse vitæ humanæ curriculum, & in hoc multis rerum commutationes, & calamitates incidere, & quæ bona reliquero, eorum bonorum fructum alios percepturos: Quocirca nullum diem intermisi, quin hoc agerem.* 'All that you spend upon the Care of your own Body, and satisfying your Pleasure, may properly be called your own, and shall not come to the Possession of a covetous Heir, who reaches at your Fortune, and, if I may be allowed the Expression, gapes after it. Athenæus, Book xii. gives an Inscription upon the Tomb of Sardanapalus, that very much corresponds to this: I have reigned, and as long as the Use of Light was granted me, I eat, drank, and gave myself up to Pleasure; for I knew that the Stage of Man's Life was very short, and that in it many Changes and Troubles fall out. What Riches I left, were to fall to the Share of others, therefore I lost no Day to Pleasure.'

Quò pius Æneas, quò Tullus dives, & Ancus, 15
Pulvis & umbra sumus.

Quis scit an adjiciant hodiernæ craftina summæ
Tempora Dî superi?

Cuncta manus avidas fugient hæredis, amico
Quæ dederis animo. 20

Cùm semel occideris, & de te splendida Minos
Fecerit arbitria;

Non, Torquate, genus, non te facundia, non te
Restituet pietas.

Infernis neque enim tenebris Diana pudicum 25
Liberat Hippolytum:

Nec Lethæa valet Theseus abruptere caro
Vincula Pirithoo.

decidimus eo, quò pius Æneas, quò dives Tullus, & Ancus deciderunt, sumus duntaxat pulvis & umbra. Quis scit an dii superi adjiciant hodiernæ tempora summæ craftinæ? Cuncta quæ dederis amico animo, fugient avidas manus hæredis. Cùm semel occideris, & Minos fecerit de te splendida arbitria, non genus, non te facundia, non te etiam pietas restituet, ò Torquate. Neque enim Diana liberat Hippolytum castum infernis tenebris: nec valet Theseus abruptere Lethæa vincula caro Pirithoo.

ANNOTATIONS.

¹¹ *Minos.* In the Original he adds *splendida arbitria*. Which relates to the Dignity of the Tribunal over which Minos was Judge. He was the Son of Jupiter and Europa; and, as he was remarkable for his Equity on Earth, after his Death he was appointed Chief Judge of the Infernal Regions. He lived about the Year of the World 2550, according to Mr. Talents.—*Minos*, see Book I. Ode xxviii.

¹² *Diana.* See B. I. Ode lxi.

¹³ *Torquatus.* He was descended from Manlius, who, in a Combat at Anio, defeated *Uncagula* the Gaul, and took a Gold Chain from his Neck. *Gellius*, Lib. ix. Cap. 13. *Caput Galli ad Anionem præcidit, torquem detraxit, eamque sanguinolentem in collum posuit.* *Gellius*, B. ix. Cap. 13. 'He cut off the Head of the Gaul at Anio, took off the Chain, and put it bloody upon his own Neck.' From this the Family had the Surname of *Torquati*. *Eloquence, nor Respect to the Gods, will bring you back.* So Ode xiv. B. II. *Eheu! fugaces, Postume, Postume, labuntur anni, nec pietas morum rugis, & instanti senectæ offeret, indomitæque morti.* 'O *Postumus*, *Postumus*, the swift Years pass away, your Piety will not bring any Delay, either to your Wrinkles, approaching Old-Age, or unconquerable Death.'

¹⁴ *Hippolytus.* The Son of *Theseus*, by *Hippolyte*, a great Hunter. He refusing the love of his Step-mother *Phædra*, was, by her, accused of tempting her to Incest. Perceiving that his Father hereupon intended his Death, he fled in a Chariot by the Sea-side; but the Horses, affrighted by Sea-

Calves that lay on the Shore, overturned the Chariot; by which Accident he was killed. But *Æsculapius*, at the Request of *Diana*, raised him to Life, and then he went into Italy, and called himself *Virbius*, quòd bis vixerit, because he had twice lived. *Virg.* *Æ.* vii. v. 764. *Cic.* *Tuscul.* iv. ii.

¹⁵ *Theseus.* The Son of *Ægeus* King of Athens, and *Æthra*. He was related to *Hercules*, whose Actions he imitated. He slew the *Minotaur* in Crete, and conquered the *Amazons*, and took their Queen *Hippolyte* to Wife, by whom he had *Hippolytus*. He subdued *Thebes*, worsted the *Centauri*, and did other famous Actions. He and *Pirithous* were a noble Pair of Friends. He died in the Island *Paros*. See his Life by *Plutarch*.

¹⁶ *Lethean Chains.* *Lethe*, from λήθη, oblivio, Forgetfulness, was the Name of a River in Africa, that water'd the City of *Bernice*, which, because of its running several Miles under ground, the Poets feigned to be one of the Rivers of Hell; and because *Lethe*, in Greek, signifies Oblivion, they further feigned, that whoever drank of that River, forgot every thing that had happened to them before that time.

¹⁷ *Pirithous.* The Son of *Ixion*, who assisted *Theseus* against the *Centauri*. They descended both together into Hell, to carry off *Proserpine*; but were detained Prisoners. *Hercules* descending some time after, and resolving to deliver these two Princes, took *Theseus* by the Hand, who did the same to *Pirithous*; but an Earthquake happening, by which they were separated, *Theseus* only escaped, and *Pirithous* was left.

The KEY.

THE Creator of the Universe has appointed every thing to a certain Use and Purpose, and determined it to a certain Course and Sphere of Action, from which if it in the least deviate, it becomes unfit to answer those Ends for which it was designed. Every Man has some Qualities which may render him useful both to himself and others: Nature never fails of pointing them out, and, while we continue under her Guardianship, we can hardly miscarry. But Men often stray from this Guide, and plunge themselves into Errors and Misfortunes. This was the Case of *L. Manlius Torquatus*. His covetous and ambitious Temper deprived him of all that Quiet and Repose which an ample Fortune put in his power. *Horace* here tells him, that Vicissitudes and Changes of the Seasons, and the Inconstancy of all human Affairs, are a plain Evidence of the Instability of this mortal State. *Aeneas*, *Tullus*, and all the great Men that went before

ODE VIII.

To C. M. CENSORINUS.

'Tis from Poetry only that the Actions of great Men receive due Praise.

O *Censorinus*¹, were I rich, I'd give² to my Friends Cups of Gold³, and grateful Vessels of Brass: I'd give them Tripods⁴, the common Reward of Valour among the *Greeks*⁵; not

ANNOTATIONS.

¹ *Censorinus*. This was *Caius Martius Censorinus*, who was Consul with *Asinius Gallus*, in the Year of the City 746. He was greatly esteemed at Rome, and accompanied *Caius Caesar*, the Grandson of *Augustus* into Syria, where he died, eight Years after the Death of *Horace*. *Velleius Paterculus* speaks of the Regret his Country shewed for him: *Sed quam hunc decessisse letati homines, tam paulo post obiisse Censorinum in iisdem provinciis graviter tulit civitas, virum demerendis hominibus genitum.* The Citizens rejoiced as much at the Death of *Lollius*, as they regretted that of *Censorinus*, who died a little after in the same Province, a Man born to oblige Mankind, and draw their Esteem and Friendship.

² *Were I rich, I'd give.* *Horace* here is not ashamed of his Poverty; and, *Ode* xix. *Book* III. he says, *Probam pauperiem sine dote quaero.* I seek innocent Poverty without any Reward, that is, Riches. He only says this to *Censorinus*, to shew him the great Esteem he had for him, and his own Willingness to shew his Bounty and Liberality to his Friend. *Commodus dare* *Lambinus*, jam verò *commodi* dicuntur ii, qui sese ad aliorum mores vel suo iudicio accommodant, vel sunt accommodati naturæ, & qui aliis facili & libenter obsequuntur & profunt. Now those are called *Commodi*, who accommodate themselves to the Inclination of others, or their own Judgment, or are by Nature obliging, and who easily and freely make them-

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for com
cord.
commo
weak
Sense.
3 Cup
was a
Captain
Plout.
ob virtu
aurea est
After
is given
which
drink.
4 Trip
Caldrons

The KEY.

fore us, are now no more. The same Fate attends us, and we also must resign our Possessions to another. Nothing can exempt us from the fatal Stroke of Death; nor does it come within the Reach of human Power to recall us, when once the Thread is cut. 'Tis best therefore to enjoy the present Time, and lay out upon ourselves what will otherwise come to the Possession of a covetous Heir.

Dacier says, that this *Lucius Manlius Torquatus* was the Son of the Father and Consul of that Name; but I rather incline to think that he was the Father, for he was thrice Consul, and as many times Dictator; and altho' *Horace* was born when he was Consul the first time, yet being thrice, his last Consulship or Dictatorship might be when *Horace* was come at least to Middle-Age.

'Tis uncertain what time this ODE was written.

O D E VIII.

Ad C. M. CENSORINUM.

Carminibus poetarum virum res gestæ pro maximis celebrantur.

Donarem pateras, grataque commodus,
Censorine, meis æra sodalibus:
Donarem tripodas, præmia fortium

O R D O.

O Censorine, si essem commodus, dives donarem, pateras æraque grata meis sodalibus; donarem tripodas,

A N N O T A T I O N S.

' selves agreeable and profitable to others.' *Commodus*, Dacier, *Je donnerois volontiers de tout mon cœur.* 'I would give you willingly with all my Heart.' *Des Prez* takes it in the same Sense in his *Interpretatio*, for *commodus* he has *utile*; of my own accord. I have followed *Du Hamel*, who, to *commodus*, has *dives*, rich; and, in my weak Judgment, comes nearer to the Sense.

³ *Cups of Gold.* A Cup, says Dacier, was a Present which they made to great Captains; witness that given to *Amphitryon*, *Plout. Amph. AB. Scen. 10. v. 104.* *Post, ob virtutem hero Amphitryoni patera donata aurea est, quæ Pterela potitare rex solitus est.* Afterwards, for his Valour, a golden Cup is given to my Master *Amphitryon*, out of which King *Pterela* used frequently to drink.

⁴ *Tripods.* They were great Kettles, or Caldrons, with three Feet. *Torrentius* &

Tripodas duorum generum fuisse monet Eustachius; alterum Ἐμπυροβιτης dicebatur, quo aqua calefiebat; alterum in quo vinum diluebatur; quem quia igni non admovebant, ἀπυρον vocabant. Eustachius tells us, that there were two Kinds of these Tripods, one called *Empyrobeter*, in which Water was warmed; another wherein they diluted Wine, which, because it was not put upon the Fire, they called *Apuron.* *Athenaus, Book 11.* Of old they were a military Gift, as we see in *Homer.* So, *Virg. Æ. v. v. 109, 110.* The Presents laid before them, and in the middle, were sacred Lavers, Ewers, or three-footed Tables, and Crowns of green Branches, &c. They will also have these to be a Sign of Fortitude and Constancy, because these three-footed Vessels cannot easily fall.

⁵ The common Reward of Valour among the Greeks. This is evident from *Homer,*

- nor should you, *Censorinus*, have the least considerable of these
 5 Gifts, were I rich in the justly admired Works of *Parrhasius*⁶,
 or *Scopas*⁷, of whom the one, by the mingled Strength of Co-
 lours, and the other, with well-cut Marble, could represent, in
 so lively a manner, sometimes a Man, and sometimes a God.
 10 But I am not so rich⁸, nor does your Fortune require it⁹;
 you have enough of these Curiosities, and desire no more. You
 are a Lover of Poetry¹⁰; I can give Poems, and make you sen-
 sible of the Value of such a Gift. Neither Marble Monuments,
 distinguished by magnificent Inscriptions, which preserve the Me-
 15 mory of great Men after their Death¹¹, nor the sudden Retreat
 of *Hannibal*, whose Threats were retorted upon himself¹², nor
 even the Burning of impious *Carthage*¹³, reflect more Honour
 upon him who returned with the Title of *Africanus*, than the *Calabrian*
 20 Muses¹⁴. Nor, if the Writings of the Learned are silent, will
 you reap the Reward due to your Virtue. Where would have
 been the Reputation of the Son of *Ilia* and *Mars*¹⁵, had en-
 25 vious Silence buried the Merit of *Romulus*? The Virtue, Cre-
 dit

ANNOTATIONS.

who frequently gives Tripods, and Vessels of Gold and Silver, to his Heroes.

⁶ *Parrhasius*. *Des Prez*: He was a famous Painter, cotemporary with *Zeuxis*, who flourished about 400 Years before Christ. *Pliny* says of him: *Primus symmetriam pictura dedit, primus argutias vultus, elegantiam capilli, venustatem oris.*—

He was the first who gave Symmetry and just Proportions to a Picture, who could express the Vivacity of the Countenance, the elegant Disposition of the Hair, and the graceful Look.

⁷ *Scopas*. An excellent Statuary; he lived about 430 Years before Christ. *Pausanias* tells us, that he was of the Island of *Paros*, and speaks of a Statue of *Hercules* cut by him in a Stone. He cut also Statues of *Venus* and *Phaon*, that were kept with great Care at *Samothrace*.

⁸ But I am not so rich. *Dacier*: *Horace* was not so rich; as to have amassed Pictures and Statues of so great a Price and Value. *Sed non hæc mihi vis*; *Lambinus*, *Sed non est mihi hæc facultas, seu potestas, seu copia*. 'I have not that Riches, Power, or Abundance.' *Chabotius*: *Non est mihi facultas, neque possum emere*. 'I have not these Riches, nor am I able to purchase them.'

⁹ Nor does your Fortune require it. *Des Prez*: *Domus tua non eget, imò abundat tuius ornamentis, nec pluvium cupidus est*

tuius animus. Tabulas pictas & signa apud Romanos in deliciis fuisse nemo nescit. Cicero in Verrem testis locupletissimus, &c. 'Your House doth not stand in need, yea, bounds in such Ornaments, nor is your Mind desirous of more. None are ignorant that the *Romans* took a great delight in Pictures and Statues, and had a great Esteem for them. *Cicero* against *Verres* is a most sufficient Witness.' *Verres*, being Pretor in *Sicily*, had plunder'd the Province, which occasioned an Action against him. *Cicero* undertook the Cause, or Suit, and he was condemned and banished.

¹⁰ You are a Lover of Poetry. *Censorinus*, a Gentleman of a polite Taste, took great delight in Poetry. *Horace* tells him, that he could gratify his Desire in that Particular, and says, *Dicere pretium muneris, i. e. statuere pretium*, to fix or determine the Value of the Gift. This way of speaking, as *Dacier* observes, was very usual among the *Latins*. Thus, *Dicere legem*, to make a Law; *dotem*, to assign a Dowry; *multam*, to determine a Fine.

¹¹ The Memory of great Men after their Death. *Des Prez*: *Cicero*. *Statue & imagines non animorum simulacra sunt, sed corporum. At cæcæ animi virtutes exhibet & representat. Hinc Ovid. Scindunt vestes, gemmæ franguntur & aurum, Carmi-*

Graiorum : neque tu pessima munerum
 Ferres, divite me scilicet artium
 Quas aut Parrhasius protulit, aut Scopas ;
 Hic saxo, liquidis ille coloribus
 Solers nunc hominem ponere, nunc Deum.
 Sed non hæc mihi vis ; non tibi talium
 Res est aut animus deliciarum egens. 10
 Gaudes carminibus : carmina possumus
 Donare, & precium dicere muneri.
 Non incisa notis marmora publicis,
 Per quæ spiritus & vita redit bonis
 Post mortem ducibus ; non celeres fugæ, 15
 Rejectæque retrorsum Annibalis minæ ;
 Non incendia Carthaginiis impiæ,
 Ejus, qui domitæ nomen ab Africâ
 Lucratus rediit, clariùs indicant
 Laudes, quàm Calabræ Pierides : neque 20
 Si chartæ fileant quod bene feceris,
 Mercedem tuleris. quid foret Iliæ
 Mavortisque puer, si taciturnitas
 Obstaret meritis invida Romuli ?
 Ereptum Stygiis fluctibus Æacum 25

præmia fortium Graiorum ;
 neque tu ferres pessima mune-
 rum, scilicet me divite artium
 quas aut Parrhasius aut Sco-
 pas protulit, hic sole saxo,
 ille liquidis coloribus, po-
 nere nunc hominem, nunc deum. Sed
 hæc vis, facultas, non est
 mihi, nec tibi res aut animus
 est egens talium deliciarum.
 Gaudes carminibus, possumus
 donare carmina, & dicere
 pretium muneri. Non mar-
 mora incisa notis publicis, per
 quæ spiritus & vita redit bonis
 ducibus post mortem : non
 celeres fugæ Annibalis, ejus-
 que minæ rejectæ retrorsum :
 non incendia impiæ Cartha-
 ginis clariùs indicant laudes
 ejus, qui rediit lucratus nomen
 ab Africâ domitæ, quàm Pie-
 rides Calabræ, neque si char-
 tæ fileant, tuleris mercedem
 ejus quod bene feceris. Quid
 foret puer Iliæ Mavortisque,
 si invida taciturnitas obstaret
 meritis Romuli ? Virtus, &

ANNOTATIONS.

na quam tribuent fama perennis erit. Ci-
 cero, ' Statues and Pictures are not Images
 ' of the Souls, but of the Bodies ; but a
 ' Poem holds forth and shews the Virtues of
 ' the Mind. Hence Ovid. Garments are
 ' torn, Jewels and Gold broken ; but that
 ' Fame which Poems give will be eter-
 ' nal.'

¹² *Whose Threats were retorted upon him-
 self.* Dacier has a very fine Remark upon
 this Passage. He tells us, that Horace had
 an eye to the March of Scipio into Africa,
 whither Hannibal was obliged to follow him,
 and employ, in the Defence of his own
 Country, those very Forces wherewith he
 had threatned Italy. Hence the Expres-
 sion, *rejectæ retrorsum.* Livy, speaking of
 the Interview between the two Generals,
 when they met in Africa, puts these Words
 into the Mouth of Hannibal: *Hic cernis me
 ante moenia prope obsesse patriæ, quibus ter-
 rui vestram urbem, ea pro mea deprecantem.*
 ' You see Hannibal before the Walls of
 ' his native City, now almost invested by
 ' your Army, praying you not to bring up-
 ' on it those Calamities with which I
 ' threatned Rome.' Hannibal, see B. II.
 Ode xii.

¹³ *Not even the Burning of impious Car-
 thage.* Horace commits here a very con-
 siderable Mistake, in referring the Burning
 of Carthage to the first Scipio Africanus ;
 the Praise of which was due only to the
 second Scipio, who was his Grandson by A-
 doption. No Poetical Liberty can excuse a
 Man for confounding Persons and Times ;
 nor are all the Glosses that have been put
 upon this Passage, sufficient to justify the
 Poet in so great an Error,

¹⁴ *Calabrian Muses.* Ennius, an an-
 cient Latin Poet, born at Rudia in Calabria.
 He was brought to Rome by Cato Censorinus,
 and much esteemed for his Learning and
 fine Genius. He was greatly in favour with
 Scipio Africanus, whom he accompanied in
 his Wars. He wrote Annals of Rome, in
 which he celebrated the great Actions of
 that Hero, especially his Victory over Han-
 nibal in Africa. He lived in the Year of
 the World 3712, about 236 Years before
 Christ. See Livy, 38. 56.

¹⁵ *Mars.* In the Original, *Mavortis*
 puer, instead of *Martis*, a Greek Denomi-
 nation. *Iliæ* & *Mars*, see B. I. Ode ii.
Romulus, see B. I. Ode xii.

dit and Eloquence of able Poets, has snatched *Æacus* from the *Stygian*¹⁶ Waves, and celebrated him in the *Elysian* Fields.

The Muse preserves the Memory of great and worthy Men, and gives them a Place among the Gods. By this means, laborious *Hercules* was admitted to the long-desired Table of *Jupiter*. Thus *Castor* and *Pollux*, that bright Star, saves distressed Ships from being overwhelmed in the lowest Depth; and *Bacchus*, adorned with a green Vine-Branch, gives Success to the Vows of Mortals.

ANNOTATIONS.

¹⁶ Snatched *Æacus* from the *Stygian*, &c. It is by the Credit and Reputation of the Poets, that *Æacus* obtains so honourable a Place in the *Elysian* Fields; that *Hercules* is ranked with the Gods, and *Castor* and *Pollux*, the Sons of *Tyndarus*, are translated

into Heaven, &c. By this we may learn, that Men of Understanding gave but little Credit to those Fables which passed so current with the Vulgar. They considered them as they really were, the Inventions and

The KEY.

HISTORY and Poems are the Channels through which Knowledge is conveyed down to us from remote Times. By observing the Behaviour of others, as represented in them, we gain Experience for our own Conduct, and are taught what Things to pursue after, and what to avoid. By them the Memory of great Men is preserved, and they may be said to enjoy a kind of Existence thro' future Ages. The ODE now before us, was sent to *Censorinus*, who was Consul in the Year of the City 746, during the Feast of the *Saturnalia*, when the *Romans* usually made Presents to their Friends. This may be consider'd as *Horace's* Present. He tells him, that his small Fortune put it out of his power to make him an Offer of golden Cups, Statues, or Pictures; but he could present him with Poems, which were of higher Value than these, and gave a greater and more lasting Reputation than the most splendid Monuments, which were

Virtus, & favor, & lingua potentium
 Vatum divitibus consecrat insulis.
 Dignum laude virum Musa vetat mori:
 Cælo Musa beat. sic Jovis interest
 Optatis epulis impiger Hercules:
 Clarum Tyndaridæ sidus ab infimis
 Quassas eripiunt æquoribus rates:
 Ornatus viridi tempora pampino
 Liber vota bonos ducit ad exitus.

quassas rates ab infimis æquoribus. Sic Liber ornatus quod ad tempora viridi pampino ducit vota ad bonos exitus.

favor, & lingua vatum
 potentium dare immortalitatem, consecrat divitibus insulis. *Eucamereptum Stygiis fluctibus. Musa vetat virum laude dignum mori;*
 30 Musa beat eum cælo. Sic Musæ & vatum beneficio, impiger Hercules interest optatis epulis Jovis. Sic Tyndaridæ, Castor & Polux, clarum sidus eripiunt

A N N O T A T I O N S.

and Fictions of Poets, to adorn and set off their Works. *Horace*, in several Parts of his Writings, shews that he had much better Notions of God and Religion; Notion every way agreeable to Reason and good Sense.

The KEY.

were liable to be defaced by the Weather, or demolished by the Hand of the Conqueror. To prove which, he asks, what would have become of the famous Actions of *Claudius Nero* at the Battle near *Metaurus*, where, after the Defeat of *Asdrubal*, he made *Hannibal* and his Army fly through *Italy* back to *Africa*, if *Ennius*, the Poet, had not, in his Writings, committed these Things to Posterity? The Siege of *Troy*, which lasted Ten Years, the valiant *Hector*, *Achilles*, *Ulysses*, and other *Trojans* and *Grecians*, would have been forgotten, if there had not been such a Person as *Homer* in the World, who, by his Poems, hath, and will keep up the Remembrance of them to all Generations.

Du Hamel places this ODE in the Year of the City 737, which was the 50th of *Horace's* Age, and 14 Years before CHRIST; so that it is now 1753 Years old.

ODE IX.

TO LOLLIVS.

His Poems will never cease to be valued. He celebrates the Virtues of LOLLIVS.

O *Lollivs* ¹, don't imagine that my Poems will ever lose their Value, tho' I was born in a Region water'd by the resounding *Aufidus* ²; those Poems which I compos'd to be sung on the Harp, an Art before unknown to the Romans. Although ⁵ *Homer* ³ holds the first Rank among Poets, *Pindar* ⁴ and *Simonides* ⁵ are not therefore without their Merit; the menacing Lines of *Alcaeus* ⁶, and the grave and majestic Muse of *Stesichorus* ⁷, are still held in great Estimation. Time has not de-
¹⁰stroyed the sportive Verses of *Anacreon* ⁸. The Love of the *Æolian Maid* ⁹ still breathes; her Ardor lived in those amorous Complaints she tuned to her Harp.

Lacedæmonian Helen ¹⁰ was not the first that was charmed with
¹⁵the fine Hair of an Adulterer, or admired his embroider'd Habit,

ANNOTATIONS.

¹ *Lollivs*. This *Lollivs* is the same with him to whom he addresses the 2d and 18th *Epistles* of the *First Book*. He was Consul with *Æmilius Lepidus* in the 732d Year of the City. His Character will be spoken to more fully in the Remarks upon particular Passages.

² *Aufidus*. Horace was born in *Apulia*, which was water'd by the River *Aufidus*, now *Ofanto*. See a more particular Description of it in the Remarks upon the last *Ode* of the *Third Book*.

³ *Homer*. In the Original *Mæonius*. He was so called, either because he was the Son of *Mæon*, or rather, because born in *Mæonia* or *Lydia*; according to which, *Horace* follows the Opinion of those who assert that he was of *Smyrna*. He is justly accounted the Prince of Poets, and was held in so general Esteem in his own Country, that Seven of the most famous Cities of *Greece* contended for the Place of his Birth, viz. *Smyrna*, *Rhodes*, *Colophon*, *Salamis*, *Cbios*, *Argos*, and *Athens*. That he travelled all over *Greece*, is manifest, by his ready Use of all the Dialects, though he chiefly useth the *Ionian*; and the several Pieces writ probably in the Places and Cities where they were found, and in Process of Time gather-

ed and stitched together, are from thence called *ῥαψῳδίαι*, *Rhapsodiai*. He is called *Melesigenes*, from the River *Meles*, near which he was born; which River is on the Reverse of Coins struck by several Cities in honour of him. The Poets, as *Horace* here, often call him *Mæonides*, either because he was the Son of *Mæon*, as I have already mentioned, or rather born in *Mæonia*; *Smyrna*, near the River *Meles*, seeming to have the least Title to his Birth. *Vossius* says, that he was the first genuine Heathen Writer. Mr. *Talents* says, he lived in the Year of the World 3200: some place him later, *Olympiad* 23. some sooner, about 3000. See *Scaliger's* Notes on *Eusebius*, and a Book printed at *London* in 1736, intitled, *An Enquiry into the Life and Writings of Homer*.

⁴ *Pindar*; see *Ode* ii. of this Book.

⁵ *Simonides*; see *Book* II. *Ode* i.

⁶ *Alcaeus*; see *Book* I. *Ode* xxvi.

⁷ The grave and majestic Muse of *Stesichorus*. *Stesichorus* was of *Himera* in *Sicily*, and flourished about 610 Years before Christ. The Character *Horace* here gives him, will be best confirmed by a Passage out of *Quintilian* upon the same Subject, *Lib.* i.

ODE IX.

Ad LOLLIIUM.

Scripta sua nunquam interibunt : LOLLII virtutes celebrat.

NE fortè credas interitura, quæ
 Longè sonantem natus ad Aufidum,
 Non antè vulgatas per artes
 Verba loquor socianda chordis. •
 Non, si priores Mæonius tenet
 Sedes Homerus, Pindaricæ latent,
 Cæque, & Alcæi minaces,
 Stesichorique gravis Camenæ :
 Nec, si quid olim lussit Anacreon,
 Delevit ætas : spirat adhuc amor,
 Vivuntque commissi calores
 Æoliæ fidibus puellæ.
 Non sola comtos arsit adulteri
 Crines, & aurum vestibis illitum

ORDO

O Lolli, ne credas for-
 tidè interitura verba
 quæ ego natus ad Aufi-
 dum longè sonantem lo-
 quor, socianda chordis per
 artes non antè vulgatas.
 5 Si, etfi, Mæonius Homerus
 tenet priores sedes, non id-
 circo latent Pindaricæ
 Cæque, & minaces Ca-
 menæ Alcæi, gravisque
 Stesichori. Nec, si quid
 10 Anacreon lussit olim, ætas
 delevit : amor adhuc spi-
 rat, caloresque commissi fi-
 dibus Æoliæ puellæ vi-
 vunt. Non sola Helene
 Lacæna arsit comptos cri-
 nes adulteri, & aurum

ANNOTATIONS.

Cap. 10. Stesichorus quam sit ingenio vali-
 dus, materiæ quoque ostendunt, maxima bella
 & maximos canentem duces, & Epici carmi-
 nis opera lyra sustinentem: reddit enim per-
 sonis in agendo simul loquendoque debitam dig-
 nitatem, ac, si tenuisset modum, videtur æ-
 mulari Homerum proximus potuisse, sed re-
 dundat atque effunditur, quod ut est repre-
 hendendum, ita cepit vitium est. 'The
 Greatness of Stesichorus's Genius appears
 from the Subjects he treats of; for he
 sings of the most noted Wars, and the
 greatest Captains, supporting with his
 Harp all the Weight and Majesty of Epic
 Poetry. He makes his Heroes act and
 speak with a Dignity becoming their
 Characters; and had he known how to
 moderate and govern himself, would, of
 all the antient Poets, have approached
 nearest to Homer; but he is too diffusive,
 and observes no Bounds, which is indeed
 a Fault, but a Fault arising from his too
 great Copiousness.' Mr. Talents places
 him in the Year of the World 3376.

⁸ Anacreon. A Lyric Poet of Teos, a
 City in Ionia. He wrote mostly on divert-
 ing agreeable Subjects, whose Life, as well
 as his Poems, are still extant. He was ve-

ry lascivious. Others say he was of Teium,
 a City of Paplagonia. However that be,
 he was in great Respect with Polycrates, the
 Tyrant of Samos, with whose Boy Smerdias
 he was in love, as likewise with Batbyllus
 another Samian Boy, whom he courted in
 his Poems in two Odes; though that he
 writ more, is certain from Horace, Epode
 xvi.

Persæpe cava testudine flevit amorem.

*Very often he declared his Love upon his
 hollow Harp.*

He lived about 500 Years before Christ, and
 Mr. Talents ranks him in the Year of the
 World 3400.

⁹ Æolian Maid. Sappho was of Mity-
 lenæ, a City of Æolia; see Book I. Ode
 xxvi. Æolian Maid still breathes. Al-
 though, says Horace, Homer be the first
 and chief of the Lyric Poets, yet all those
 whom I have named, who lived after him,
 and were not so great as he, their Poems
 are still in being, and will continue immor-
 tal; and mine, tho' not so great as those of
 Homer, will also be immortal.

¹⁰ Lacedemonian Helen. See Book I.
 Ode xv. This and the following Passages
 ought

- bit, pompous Equipage, and numerous Attendants. *Teucer* was not the first who darted Arrows from a *Cydonian Bow* ¹¹. *Troy* was more than once harassed. Great *Idomeneus* ¹², and valiant *Sthenelus*, are not the only Persons who have fought Battles worthy of being celebrated by the Muses. Stern *Hector* and *Deiphobus* ¹³ are not the first who have received dangerous Wounds, in fighting for their Wives and Children.
- 25 There lived many able Commanders before the Times of *Agamemnon* ¹⁴; but as they had no Poet to sing their Praises, they have all died unlamented, and are buried in eternal Night ¹⁵. Bravery, when concealed and unknown, differs little from Indolence and Obscurity. O *Lollius* ¹⁶, my Writings shall not be silent of your Praise, nor will I tamely suffer so many glorious Actions to lie in Obscurity. You are endued with Prudence and Sa-
- 35 gacity ¹⁷, and an unshaken Firmness both in Prosperity and Adversity; an avowed Enemy to Fraud and Avarice ¹⁸, and a Despisers of Riches, which draw all Men and Things to them. Your Consulship has not ended with the Year ¹⁹; you exercise that
- 40 great Dignity as often as, like a good and faithful Judge, you prefer Honesty to Advantage, reject, with Disdain, the Bribes of wicked Men, and, armed with an upright Mind, triumph over the Croud of Enemies that always oppose Virtue.
- 45 It is not always with justice that we call him happy, who has large Possessions; he better deserves that Name, who knows to make a wise Improvement of the Bounty of the Gods; who can bear, with Patience and Courage, the Hardships of Poverty, and
- 50 feareth a Crime more than Death. Such a Man will be always ready to sacrifice Life in Defence of his Country and Friends.

ANNOTATIONS.

ought to be explained in a general manner, as applicable to all Instances of the like kind. I have therefore chosen to render it an Adulterer, instead of the Adulterer Paris.

¹¹ *Cydonian Bow*. *Cydogio arcu*. That is, says *Dacier*, a *Cretan Bow*; for *Cydon* was one of the principal Cities of that Island, in which there grew Abundance of Canes for Arrows, and the best Wood for Bows.—*Teucer*; see *B. I. Ode vii*.

¹² *Idomeneus*. Son of *Deucalion*, and Grandson of *Minos* King of *Crete*. He joined with the *Greeks* in their Expedition against *Troy*, and was reckoned one of the bravest Captains among them.—*Sthenelus*; see *B. I. Ode xv*.

¹³ *Deiphobus*. *Deiphobus* and *Hector* were reckoned the most valiant of all *Priam's* Sons.—*Hector*; see *B. II. Ode iv*.

¹⁴ *Agamemnon*; see *B. I. Ode x*.

¹⁵ And are buried in eternal Night. *Urgentur longa nocte*. *Lambinus*: *Æternis*

tenebris obruuntur; *oblivione sui nominis sempiterna merguntur*; *vel longam noctem mortem intellige*. 'Buried in eternal Night.'

'They are wrapped up in eternal Darkness; drown'd in eternal Oblivion of their Name; or understand by a long Night, Death.'

¹⁶ *Lollius*. *Lollius* had commanded the Army with Success in *Germany*, *Thrace*, and *Gaul*; and altho' he was once beaten by the *Germans*, and lost the Eagle of the fifth Legion, which Defeat was called *Clades Lolliana*, yet he soon recover'd that Loss, and beating the *Germans* again, obliged them to give Hostages, and sue for Peace.

¹⁷ You are endued with Prudence and Sagacity. *Dacier*: *Lollius*, upon all Occasions, gave proof of his Experience and Conduct, which inclined *Augustus* to make him the Tutor and Governor to his Grandson.

Mirata, regalesque cultus,
 Et comites, Helene Lacæna :
 Primusve Teucer tela Cydonio
 Direxit arcu : non semel Ilios
 Vexata : non pugnavit ingens
 Idomeneus Sthenelusve solus
 Dicenda Musis prælia : non ferox
 Hector, vel acer Deïphobus graves
 Excepit ictus pro pudicis
 Conjugibus puerisque primus.
 Vixere fortes ante Agamemnona
 Multi ; sed omnes illacrymabiles
 Urgentur, ignotique longâ
 Nocte, carent quia vate sacro.
 Paulum sepultæ distat inertiae
 Celata virtus. non ego te meis
 Chartis inornatum fileri,
 Totve tuos patiar labores
 Impune, Lolli, carpere lividas
 Obliviones. est animus tibi
 Rerumque prudens, & secundis
 Temporibus dubiisque rectus ;
 Vindex avaræ fraudis, & abstinentis
 Ducentis ad se cuncta pecuniæ ;
 Consulque non unius anni,
 Sed quoties bonus atque fidus
 Iudex honestum prætulit utili, &
 Rejecit alto dona nocentium
 Vultu, & per obstantes catervas
 Explicuit sua victor arma.
 Non possidentem multa vocaveris
 Rectè beatum : rectiùs occupat
 Nomen beati, qui Deorum
 Muneribus sapienter uti,
 Duramque callet pauperiem pati,
 Rejusque letho flagitium timet :
 Non ille pro caris amicis
 Aut patriâ timidus perire.

15 illitum vestibus mirata, &
 cultus regales, & comites :
 Teucerve primus direxit to-
 la Cydonio arcu : non se-
 mel Ilios vexata est : in-
 gens Idomeneus Sthenelusve
 non solus pugnavit prælia
 20 Musis dicenda : ferox
 Hector, vel acer Deïpho-
 bus non prius excepit
 graves ictus pro pudicis
 conjugibus puerisque. Multi
 fortes vixere ante Aga-
 25 memnona : sed omnes illa-
 crymabiles ignotique urgen-
 tur longâ nocte, quia ca-
 rent sacro vate. Virtus
 celata paulum distat sepul-
 tæ inertiae. O Lolli, non
 ego filebo te inornatum me-
 30 is chartis, patiavve tot tu-
 os labores impune carpere
 lividas obliviones. Est ti-
 bi animus, & prudens re-
 rum, & rectus, temporibus
 secundis dubiisque ; vindex
 35 fraudis avaræ, & absti-
 nens pecuniæ ducentis cun-
 cta ad se : consulque non
 anni unius, sed quoties ju-
 dex bonus atque fidus præ-
 tulit honestum utili, & re-
 jecit dona nocentium alto
 40 vultu, & victor explicuit
 sua arma per catervas ob-
 stantes. Non rectè voca-
 veris beatum hominem pos-
 sidentem multa. Rectiùs
 occupat nomen beati, qui
 callet uti sapienter mune-
 45 ribus Deorum, pauperiem
 que duram pati, timetque
 flagitium pejus letho : ille
 non timidus erit perire pro
 caris amicis aut patriâ.

50

A N N O T A T I O N S.

¹⁸ An avowed Enemy to Fraud and Avarice. Men have often cause to blush for the Praises they inconsiderately bestow on others. Lollius so little deserved the Character Horace here gives him, that he was one of the most covetous and wicked Men in the World : But his Vices were then unknown, and he dissembled so well, as to impose upon the Emperor himself. It was not till eight Years after the Death of Horace, that his true Character was known.

¹⁹ Your Consulship has not end'd with the Year. Dacier : Altho' his Consulship lasted but one Year, yet, according to the Maxims of the Stoicks, the Wise and Virtuous are always in Charge. His Consulship therefore did not end with the Year ; he exercised that Dignity as often as he acted equitably, and laboured for the Good of others.

The KEY.

IT is the most agreeable Talent of an Historian, to be able to draw up his Armies, and fight his Battles, in proper Expressions; to set before our Eyes the Divisions, Cabals, and Jealousies of great Men, and to lead us, step by step, into the several Actions and Events of his History. Poetry, in like manner, serves to transmit to Posterity an Account of these Things, but after a different Way. It takes greater Liberties than History, and aims at representing Things so, as strongly to affect the Imagination. This ODE is an Encomium upon *Lollius*, in which his great Virtues are celebrated in the most

O D E X.

TO LIGURINUS.

O *Ligurinus* ¹, still cruel ², and of powerful Charms, when that, of which you are now so proud, vanishes ³, and the Hair that hangs graceful upon your Shoulders falls off, when that lovely Colour, which now rivals the blushing Rose, fades, and your fine Face is deformed with the Wrinkles of Old-Age: Then, when, in your Glass, you behold yourself thus changed, you will say, Alas! why were not my Sentiments, when young, the same that they are now ⁴? Or why, with these Sentiments, do I not still retain the same Bloom and Beauty ⁵?

A N N O T A T I O N S.

¹ *Ligurinus*. Chabotius: *Hic adolescens videtur nomen invenisse à suavitate vocis suæ, ἀπὸ τῆς λυγρῆς, à suavitate.* This Youth seems to have derived his Name from the Sweetness of his Voice; it coming from a Greek Word, that signifies Sweetness.

² Still cruel. So *Virg. Ecl. ii. v. 6.* *O crudelis Alexi, nihil mea carmina curas.*

O cruel Alexis, you care not for my Poems; the reading or singing of them has no Influence upon you.

³ When that, of which you are now so

proud, vanishes. *Insuperata tuæ quum venit pluma superbiæ.* I have followed the Opinion of *Dacier* in the Translation of this Passage, and shall here subjoin his Remark upon it, than which I think nothing can be more beautiful and just. This *Vers* has been greatly misunderstood by Commentators. They imagine that *pluma* here signifies the Beard, without considering how ridiculous such an Expression would be. *Barba venit superbiæ.* *Pluma* signifies Wings; *Horace* imitating, in this, the Style of the Greeks and Eastern Nations, who

The KEY.

TH O' every old Man has been young, and every young Man hopes to be old, there seems to be a most natural Misunderstanding

The KEY.

beautiful manner, and with an uncommon Magnificence of Expression. We have seen, in the Notes, how little he deserved the Character here given, but he was Master of so refined an Hypocrisy, as not only to impose upon *Horace*, but all the World. *Augustus* himself entertained that good Opinion of him, as to entrust him with the Education of his Grandson; and it was not till several Years after *Horace's* Death, that his Baseness was detected.

This ODE is supposed to have been writ in the Year of the City 734; of *Horace's* Age 47; before Christ 17; 1756 Years ago.

ODE X.

Ad LIGURINUM.

ORDO.

O Crudelis adhuc, & Veneris muneribus potens,
Insperata tuæ cum veniet pluma superbiæ,
Et, quæ nunc humeris involitant, deciderint comæ,
Nunc & qui color est puniceæ flore prior rosæ,
Mutatus Ligurinum in faciem verterit hispidam; 5
Dices, Heu, (quoties te speculo videris alterum)
Quæ mens est hodie, cur eadem non puero fuit?
Vel cur his animis incolumes non redeunt genæ?

O Adhuc crudelis, & potens muneribus Veneris, cum insperata pluma veniet tuæ superbiæ, & comæ quæ nunc involitant humeris, deciderint, & color qui nunc prior est flore puniceæ rosæ mutatus, verterit Ligurinum in faciem hispidam;

tunc quoties videris te alterum in speculo dices: Heu, ment quæ hodie est, eadem non fuit mihi puero? vel cur his animis non redeunt incolumes genæ?

ANNOTATIONS.

said, Such a Thing has taken Wings, instead of, It is vanished and gone.

* Why were not my Sentiments, &c. Lambinus: Non dissimile est illud Tibulli, Lib. 1.

At te pœna manet, nisi desinis esse superba,

Quam cupies votis hunc revocare diem.

* Tibullus speaks in much the same Strain:

* But Punishment waiteth for you, unless you leave off your Pride; how will you desire by Prayers to call back this Day.

* Bloom and Beauty. Incolumes genæ.

Lambinus: Leves & imberbes, quamdiu enim tales manent impudici pueri genæ, saluæ sunt & integræ: barbatae autem & pilosæ atque hirsutæ, corruptæ sunt, & quodammodo mortuæ, neque jam integræ, neque incolumes, quia ineptæ ad amores pueriles.

* Blooming Cheeks, smooth, without a Beard, as long as the Cheeks of an unchaste Boy continue such, they are whole and entire; but bearded and hairy, they are corrupted, and, in a manner, dead, neither then entire nor blooming, because Boys are not fit for Love-Intrigues.

The KEY.

standing between these two Stages of Life. This unhappy Want of Commerce arises from the insolent Arrogance of Exultation in Youth, and the irrational Despondence of Self-Pity in Age. A young

THE KEY.

young Man, whose Passion and Ambition is to be good and wise, and an old Man, who has no Inclination to be leud and debauch'd, are quite unconcerned in this Speculation. *Horace* here, in this ODE, takes occasion to reprove *Ligurinus*; and altho', as *Dacier* observes, it is in itself very natural, yet that doth not hinder it from being very delicate and noble in its Expressions. *Chabotius*: *Dona Veneris sunt pulchritudo, amicitia, mansuetudo, humanitas, quæ à diametro adversantur crudelitati, & possit ita contractè concludi: Ligurinus est formosus, amabilis, ætate florenti, mansuetus, lævis, humanus; non igitur sibi debet crudelis & inhumanus esse, nec se tanto*

ODE XL.

TO PHYLLIS.

• He invites her to a Feast upon the Birth-Day of MÆCENAS.

O *Phyllis* ², I have, in my Cellar, a Cask of *Alban* Wine ³, above nine Years old; I have, in my Garden, Parsley for Garlands ⁴, and Plenty of Ivy ⁵ wherewith to adorn your Hair. My

ANNOTATIONS.

¹ He invites her, &c. *Torrentius*: *Placet hujus Ode vetus inscriptio: Ad Phyllidem, De die natali sui Mæcenatis, qui erat Id. Aprilis. Quod verò in aliis scribitur, De die natali sui simul & Mæcenatis, manifestè vitiosum est. Quin & vi. Id. Decembris natum fuisse Horatium Grammatici volunt, hic verò Id. Aprilis celebrat. Rectè autem ad natalitium convivium Phyllidem invitatur, idque, nī fallor, Virgilii exemplo, Eclog. iii. v. 76.*

DA. Phyllida mitte mibi, meus est natalis, Iola.

² An old Inscription of this Ode pleases me:

³ To *Phyllis*, upon the Birth-Day of his *Mæcenas*, which was upon the Ides of April.

⁴ That Inscription, which is writ by others,

⁵ Upon his own Birth-Day, together with

that of *Mæcenas*, is manifestly corrupted.

⁶ For as the Grammarians will have *Horace* to be born upon the 6th Day of the

Ides of December, he celebrates the Ides

of April. With good reason then he invited *Phyllis* to a Birth-Day Feast; and

that, if I be not mistaken, after the Example of *Virgil*, Eclog. iii. v. 76, where *Dametas* speaks: O *Iola*, send *Phyllis* to me, it is my Birth-Day.

² *Phyllis*. It is uncertain, says *Dacier*, whether this *Phyllis* be the same with her of whom mention is made in Ode in Book II. which was written some Years before this. If so, *Phyllis* followed at last the Counsel of *Horace*; she conquer'd her Passion for *Telephus*, and engaged some time after with *Xanthus* Procent. As *Phyllis*, in *Virgil*, is a Country-Maid, so this, in *Horace*, was a beautiful Woman in Rome, or nigh his Country-Seat. — *Chabotius*: *Phyllida, cognomen hoc valdè oppositum videtur meretrici, ἀπὸ τῶν Φύλλων, ab odoratis hortorum floribus.* This

Surname of *Phyllis* seems to be very opposite to that of a Woman of the Town, ἀπὸ τῶν Φύλλων, which is derived from fragrant sweet-smelling Flowers and Herbs of the Garden.

³ *Alban*

The KEY.

tot bonorum fructu privare. The Gifts of Venus are, Beauty, Kindness, Humanity, which are diametrically opposite to Cruelty, which may be thus comprehensively abridged: Ligurinus is beautiful, lovely, in the Flower of Age, meek, smooth, friendly; it doth not therefore become him to be cruel and inhuman, nor to deprive himself of the Fruit of so many great and good Offices.

This ODE was written in the Year of the City 738; of Horace's Age 51; before CHRIST 13: So that from this present Year 1739, it is 1752 Years old.

ODE XI.

Ad PHYLLIDEM.

Die natali MÆCENATIS invitat eam ad epulas.

ORDO.

EST mihi nonum superantis annum
Plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
Est hedere vis
Multa, quâ crines religata fulges:

O Phylli, est mihi
cadus plenus Al-
bani vini superantis no-
num annum: est in hor-
to apium nectendis co-
ronis; est multa vis
hedere, quâ religata

ANNOTATIONS.

³ *Alban Wine*, This Wine was had in very great Esteem. *Torrentius: Albano tertiam inter vina palmam dat Plinius, Lib. xiv. Cap. 6. atque ejusdem Lib. Cap. ii. Uvam Eugeniæ, quod generositatis cognomen est, à Taurominibus Sicilia montibus in Albanum montem translatum tradit, neque alibi feliciter crescere. Pliny, Book xiv. Chap. 6. gives the third Place of Preference to the Wine of Mount Alban. And in the same Book, Chap. ii. The Eugeniæ Grape, which is the Surname of one of a good kind, is said to be translated from the Taurominitian Mountains of Sicily, and planted in Mount Alban, nor doth that Grape thrive any where else. Alban; see B. III. Ode xxiii.*

⁴ *Parsley for Garlands.* *Torrentius: Apium igitur inter coronarias herbas memorandum est, neque illud tantum quod apium palustre vocabant, verum etiam apium hortense atque sativum. Parsley therefore*

is to be number'd among those Herbs which they used in making of Garlands and Crowns, and not only that which grew in Fens and Marshes, but that also which was sown and gather'd in Gardens. *Dex Prez: Apium, hoc arceri ebrietatem, bonumque corpori odorem conferre aiunt: hinc ex eo coronæ. Vide Plin. Lib. xx. Cap. 11. & Lib. xix. Cap. 8. Parsley, this, they say, keeps one from being drunk, and confers a good Smell to the Body; for which cause they made Crowns of it. See Pliny, Book xx. Chap. 11. and Book xix. Chap. 8.*

⁵ *Plenty of Ivy.* This was sacred to Bacchus. The Antients were of Opinion, that Ivy and Parsley had a peculiar Virtue to dissipate the Fumes of Wine. *Horace* offers Phyllis her Choice of either, or perhaps meant that she should mix them together,

- 5 My House shines with Plate ⁶. The Altar, crowned with Vervein ⁷, wants only to be sprinkled with the Blood of a Lamb ⁸. Every hand is in Action; the Boys and Girls are perpetually running to and fro ⁹, and the quivering Flames raise the taper'd Smoak on high ¹⁰. But that you may know to what Feast you are invited ¹¹, we are to celebrate the Ides ¹² that divide the Month of April, sacred to Venus, a Day justly solemn to me, and almost as sacred as that of my own Nativity ¹³, because from this Day *Mæcenas* numbers the Years of his Life ¹⁴. *Te-lephus*

ANNOTATIONS.

⁶ *My House shines with Plate.* *Ridet argento domus.* *Dacier*, and some others, are of Opinion; that we ought not to explain this literally; they doubt whether *Horace* was rich enough to possess so much Plate: They think, it may signify no more than that every thing is neat and clean; or, as *Dacier* words it, *Domus mea splendet argento contra.* 'My House shines more than if adorned with Silver.' I have, however, in the Translation, preferred the literal Meaning. *Dacier* says further; that in *Horace's* Time the Romans were very magnificent in their Silver-Plate; that they had, as they have now in France, Tables of Silver, Candlesticks, Basons, &c. but they were more curious than we, in the Workmanship and Graving. That it appears, by a Passage in *Virgil*, that *Augustus* had the whole History of his Family engraven on Vessels of Gold and Silver.

⁷ *Vervein.* *Cassia, vineta verbenis.* This Name was common to all the Herbs they used in Sacrifices. They adorned and encompassed the Altars with them. *Donatus* very well remarks: *Verbenæ redimicula sunt ararum.* 'Vervein is what they used to crown and environ the Altars with.' *Lambinus*: *Aræ ex cespitibus & terrâ extructæ, verbenis circumvinciebantur. Est autem verbenæ (ut scribit Plin. Lib. xxii. Cap. 11.) gramen ex aræ, seu ex arce cum sua terra evulsam. Hoc utebantur legati cum ad hostes clarigatum, id est, res repetitum mittebantur; hæc Jovis mensa verrebatur, domus purgabatur & lustrabatur. Quamquam verbenæ in sacris non herbam certam, sed quamlibet frondem, & quemvis ramum, modò felicem, significant: verbi gratiâ frondem pineam, myrteam, lauream, oleaginem.* 'Altars were built of Turf and Earth, and bound round with Vervein, (as *Pliny*, Book xxii. Chap. 11. writes) the Grass pulled up from the Surface or Top with its Earth. It was with this that the Heralds used, when

they were sent to the Enemy to demand Satisfaction and Restitution of what they had taken away. With Vervein the Table of *Jupiter* was swept, with it the House was cleaned and purified. Altho' Vervein, in holy Things or Sacrifices, is not a certain particular Herb, but of late any Leaf or Branch that was profitable, for example, the Leaf of a Pine, Myrtle, Laurel, Olive-Tree. These were put on the Altar in place of Vervein, as *Rodellius* observes, and all of them went under the Name of Vervein.

⁸ *Wants only to be sprinkled with the Blood of a Lamb.* *Lambinus*: *Videtur cupere infici, seu imbui sanguine agni mactati.* 'The Altar seems to have a Desire to be dyed or wet with the Blood of a Lamb slain.' *Chabotius*: *Est metaphora à præditis affectione, ad carentia motu animi.* 'This is a Metaphor, taken from those Beings which are endued with Affection or Desire, to those Things which want the Motion of the Mind or Soul.'

⁹ *Every Hand is in Action, &c.* *Lambinus*: *Omnes diligentiam adhibere, manusque admovent ad eam rem quam paro, significat quantus sit apparatus.* 'All shew their Diligence, and apply their Hands in that Affair which I am preparing; this signifies how great a Preparation *Horace* was making for this Feast, and the great Respect and Love he had for *Mæcenas*. The Boys and Maids are perpetually moving, *Dacier*: To make the Magnificence appear with which he was to celebrate *Mæcenas's* Birth-Day, he is not content to tell us of the great Preparations he was making, but also takes notice of the Persons he employs in it. So *Virgil*, speaking of the great Feast *Dido* made to *Æneas*, *Æneid.* v. 709, and 710.

Centum alia, totidemque pares atote ministris,

O
Rid
Vin
Cum
Cur
Sord
Ut t
Gau
Qui
Jure
Penè
Luce
Qui
pol
Ther
ny Bo
to ser
the C
10 A
Smoak
Cum tres
Rotantes
in more
Globes
ne, glob
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and tr
wreath
the m
iii. cal
na, br
Globes
thing th
paration
what a gr
Horrentius
illis, qui
describit.
pessive
describes
from th
11 But
Feast you
men scias
celebrandum
vertheless
be celebr
are callè
may come
prepared.
Vcl. I.

Ridet argento domus : ara castis
 Vinc̃ta verbenis avet immolato
 Spargier agno :
 Cuncta festinat manus : huc & illuc
 Curſitant miſtæ pueris puellæ :
 Sordidum flammæ trepidant rotantes
 Vertice fumum.
 Ut tamen noris quibus advoceris
 Gaudiis ; Idus tibi ſunt agendæ ;
 Qui dies menſem Veneris marinæ
 Findit Aprilem,
 Jure ſolennis mihi, ſanctiorque
 Penè natali proprio ; quòd ex hac
 Luce Mæcenas meus affluentes
 Ordinât annos.

crines fulges. Domus
 ridet argento ; ara
 vinc̃ta caſtiſ verbenis,
 avet ſpargier immolato
 agno. Cuncta manus
 10 feſtinat ; puellæ miſtæ
 pueris huc & illuc car-
 ſitant : flammæ trepi-
 dant, rotantes ſordi-
 dum fumum vertice.
 Ut tamen noris quibus
 gaudiis advoceris, a-
 15 gendæ tibi ſunt Idus,
 qui dies findit Apri-
 lem menſem marinæ
 Veneris : jure ſolennis
 mihi, ſanctiorque penè
 natali proprio, quod ex
 hac luce Mæcenas me-
 20. us ordinat affluentes

ANNOTATIONS.

*Qui dapibus menſas onerant, & pocula
 ponant.*

‘ There were a Hundred Girls, and as many Boys, all of one Age, which took care to ſerve the Table, and ſet down, or give the Cups.’

10 *And the quivering Flames raiſe the Smaok on high. Trepidant. Lambinus : Cum trepido ſeu tremulo motu ſurſum feruntur. Rotantes, torquentes, glomerantes, rotarum in morem volventes. Sic Virgil. Æneid. iii. Globos flammarum oppellat flammæ Ænæa, globorum in morem erumpentes.* ‘ Swiftly drove, are carried upward with a ſwift and trembling Motion, turning round, wreathed, going round and turning after the manner of Wheels. So Virgil, Æn. iii. calls Globes of Flames thoſe of Ætæna, breaking out after the manner of Globes or Balls.’ As Horace here omits nothing that can expreſs the magnificent Preparation he was making, he artfully ſhews what a great Fire he had in his Kitchen. *Torrentius : Nihil enim ſignificantius verbis illis, quibus glomeratum ex flamma fumum deſcribit.* ‘ There can be nothing more expreſſive than theſe Words, by which he deſcribes the Smaok globularly coming from the Flames.’

11 *But that you may know to what Feaſt you are invited. Lambinus : Ut tamen ſcias ad quem diem feſtum omni lætitiâ celebrandum voceris.* ‘ That you may nevertheless know to what Feſtival-Day, to be celebrated with all manner of Joy, you are called.’ This he ſays, that Phyllis may come with the greater Will, and better prepared.

Vcl. I.

12 *The Ides. Idus.* This Word comes from the Tuſcan Verb *idare*, to divide. The Ides were always the ninth Day after the Nones ; when they were upon the 5th, the Ides were upon the 13th, and when they happened upon the 7th, as in the Months of March, May, July and October, the Ides were upon the 15th.

13 *Almost as ſacred as that of my own Nativity.* This is Gratitude in Horace ; for he knew that to Mæcenas he owed his Life, Fortune, and the Kindneſs and Favour of *Auguſtus*, againſt whom he had been in open Rebellion.

14 *From this Day Mæcenas numbers the Years of his Life.* That is, this was Mæcenas’s Birth-Day. *Ordinat annos ſuos affluentes.* *Torrentius : Hoc eſt, ordine componit ac digerit vitæ ſuæ ſeriem, ut enim à conſulibus publicè, ſic etiam privatim à natalibus quoque annos computat.* ‘ Numbers the Years of his Life, that is, in Order compoſes and digeſts the Series or Years of his Life ; for as publickly the Years were reckoned by the Conſuls, ſo every private Perſon computes his Years from his Birth-Day.’ *Affluentes annos.* *Des Prez : Exinde venientes annos vitæ numerat, ætatemque ordinat.* ‘ His flowing Years. From whence he counts the Years that are come of his Life, and reckons his Age.’ *Affluentes annos.* *Chabotius : Eſt metaphora à fluminibus, pro, annos alios alios more aquarum fluentium ſuccedentes & accreſcentes denumerat.* ‘ Flowing Years. It is a Metaphor taken from Rivers, for numbering Years, which, after the manner of running Waters, ſucceeding and grow-

B b

ing

- 20 *lephus*¹⁵, whom you admire, who is a Youth of superior Rank to you, is already engaged to a rich and lascivious Girl¹⁶, who holds him in grateful Bondage. The Fate of *Phaeton*¹⁷ should
 25 warn us against aspiring Hopes, and *Pegasus*¹⁸, who disdained to carry *Bellerophon*¹⁹, because a mortal Rider, is a standing Example, that you ought to aim at Things that are suitable to you,
 30 and avoid what are unsuitable, as thinking it a Crime to hope for what is above you. Come then, *Phyllis*, the last of my Mistresses²⁰; (for henceforward will I sigh for no other Woman)
 35 learn some of my Poems, to sing them with your enchanting Voice. Gloomy Thoughts are dissipated by Songs.

A N N O T A T I O N S.

ing more, by their adding to one another. *Macenas*; see Book I. Ode i.

¹⁵ *Telephus*. The same of whom he speaks in the Thirteenth Ode of Book I, and Nineteenth of Book III. *Telephum, quem tu petis, occupavit juvenem*. Lambinus: *Telephus quem tu amas, & expetis, in puella valde tibi aissimili, loco, re, genere, amorem suum collocavit, ejusque amore irretitus est, non tuae fortis, non tui generis, loci, rei, forturae, tenetque gratâ peds vincitum, tenetque gratâ servitute devinctum*. *Telephus*, whom you admire, that is, whom you love, and greatly desire, hath placed his Love on a young Woman very unlike

you in Rank, Fortune, Descent, and is taken with the same Love of him, not of your Rank, not of your Descent, Station, Estate, Fortune.

¹⁶ A rich and lascivious Girl. *Telephus* had been in love with *Lydia*, of whom see Ode xiii. Book I. But *Horace* here probably means *Chloe*.

¹⁷ *Phaeton*. He was the Son of *Phæbus* and *Clymene*. He, as a Proof that he was really the Son of *Phæbus*, requested that he might be allowed to drive the Chariot of the Sun for one Day. His Father yielded at last to his great Importunity, tho' not without Reluctance; and withal informed him

The KEY.

ALTHO' innocent Feasting is allowable, and Gratitude, and particular Times, lay an Obligation upon us to make merry with our Friends; yet every Man should have his Days of Abstinence, according as his Constitution will permit. These are great Reliefs to Nature, as they qualify her for struggling with Hunger and Thirst, whenever any Distemper or Duty of Life may put her upon such Difficulties; and, at the same time, give her an Opportunity of extricating herself from Oppressions, and recovering the several Tones and Springs of her disorder'd Vessels. Abstinence, well-timed, often kills a Sickness in Embryo, and destroys the first Seeds of an Indisposition. It is needless to repeat here the Obligations *Horace* lay under

Telephum, quem tu petis, occupavit,
Non tuæ fortis juvenem, puella
Dives & lasciva; tenetque gratâ

Compede vinctum.

Terret ambustus Phaethon avaras
Spes: & exemplum grave præbet ales
Pegasus, terrenum equitem gravatus

Bellerophontem,

Semper ut te digna sequare; &, ultra
Quàm licet sperare, nefas putando,
Disparem vites, age, jam meorum

Finis amorum,

(Non enim posthac aliâ calebo
Feminâ) condisce modos, amandâ
Voce quos reddas: minuentur atræ
Carminè curæ.

annos. Puella dives &
lasciva occupavit Tele-
phum juvenem non tuæ
fortis, quem tu petis, te-
netque vinctum gratâ com-
pede. Ambustus Pha-
ethon terret avaras spes:
& ales Pegasus gravatus
Bellerophontem equitem ter-
renum, præbet grave ex-
emplum ut semper sequare
digna te, & ut vites dis-
parem, putando nefas spe-
rare ultra quàm licet. Age,
jam finis amorum meorum
(non enim posthac calebo
aliâ feminâ) condisce mo-
dos quos reddas amandâ
voce. Atræ curæ minuen-
tur carmine.

ANNOTATIONS.

him of the Danger. The rash Youth would not be dissuaded from the Attempt, but mounted the Chariot, and, after a few Hours driving, unable to bear the Heat and Light, dropt the Reins. Jupiter, to prevent a general Conflagration, darted his Thunder at him; struck with which, he fell into the Po. The Story is related at large by Ovid in his *Metamorphoses*. The Pythagoreans were the first Inventors of this Fable, and the Platonists made use of it afterwards, to explain the last Conflagration of the World.

¹⁸ Pegasus; see Book I. Ode xxvii.

¹⁹ Bellerophon; see Book III. Ode vii.

²⁰ Phyllis, the last of my Mistress's. We may hence conclude, that Horace was in a pretty advanced Age when this Ode was written. He advises her, now that he was resolved to prove constant to her, to forget Telephus, and regard only him. Propertius, Lib. I. El. xii.

Cynthia prima fuit, Cynthia finis erit.

Cynthia was first, and she shall be my last Mistress.

THE KEY.

der to *Mænas*; and therefore it is not to be thought amiss, that he wrote this ODE to *Phyllis*, intreating her to come and celebrate *Mænas*'s Birth-Day with him. It is worth our Notice, that, in these Cases, religious Worship was always a Part of the Solemnity; for he tells us, that the Altars were crown'd with Vervein, and wanted to be sprinkled with the Blood of a Lamb.

Dacier and *Des Prez* are of opinion, that this ODE was written in the Year of the City 727; of *Horace*'s Age 40; before CHRIST 24; so that it is now 1763 Years old.

ODE XII.

TO VIRGIL.

He describes the Approach of the Spring, and invites him to a Feast and Merriment.

NOW the *Thracian Winds*², the Companions of the Spring³, which calm the Sea, swell the Sails⁴. The Meadows are now no longer stiff with Frost, nor do the Rivers, swollen with Winter-Snow, any more rush with Violence⁵. The unlucky Swallow builds her Nest, mournfully lamenting the Loss of *Itys*⁶, that eternal Reproach of the House of *Cecrops*⁷, because she too cruelly revenged the Brutality of a barbarous King. The Shepherds tune Verses to their rustick Pipes, and delight the God⁸ who takes a pleasure in the Flocks and shady Hills of

Ar-

ANNOTATIONS.

¹ To Virgil. *Torrentius* says, that he saw in three Manuscripts this Title to the Ode: *Ad Virgilum Unguentarium, Veris Descriptio, Parænetice*. A Description of the Spring to Virgil the Perfumer, by way of Exhortation. *Chabotius*, *Dacier*, *Des Prez*, *Lambinus*, *Lubinus*, *Rodellius*, *Torrentius*, &c. take this for a false Title; and that it is *Virgil* the Poet, to whom this Ode is addressed; the *Cliens juvenum nobilium*, a Dependent of the Noble Youth, proves it to be him. The *Merebore vina nardo*, the buying or exchanging of Wine for Spikenard, is not sufficient to lead them into this Mistake; for *Horace* here, in a jocose manner only, desires *Virgil* to bring a Box of Spikenard; to obviate an Objection that *Virgil* might make, that he would not put him to such a Charge. *Virgil*; see *B. I. Ode iii.*

² Now the *Thracian Winds*. *Anima Thraciæ*. The Word *Anima*, here used for the Winds, comes from the Greek Word *ἀνέμος*, *ventus*. By the *Thracian Winds*, he here means the Zephyrs or West Winds; and, no doubt, in this, *Horace* copied from *Homer*, where he says that the Zephyrs came from *Thrace*. But though *Homer*, who was of *Chio*, might call the Zephyrs *Thracian*, yet it is an Error in *Horace*; the *Thracian Winds*, with respect to him, were properly the North.

³ The Companions of the Spring. *Comites veris*. *Lambinus*: *Vocem Comes non significat eum, qui subsequatur, & qui post eat; sed unâ & eodem ordine ingreditur,*

That the Word *Comes* (Companion) doth not signify that which follows or comes after; but that which goes together in the same Rank.

⁴ Which calm the Sea, swell the Sails. *Des Prez*: *Zephyri proculdubio, quicquid alii sentiunt; hi enim ver comitari duntaxat & maria temperare dici possunt.* The West-Winds, without doubt, whatever others may think; for these may be truly said to accompany the Spring, and calm the Seas, and open them, which are shut up in the Winter, for Navigation. *Impellunt lintea*. *Des Prez*: *Ad navigandum utilia sunt; are useful for Navigation.*

⁵ Nor do the Rivers, swollen with Winter-Snow, any more rush with Violence. The melted Snow in the Winter made the Rivers swell, and run into a Torrent; but the Spring being advanced, and the additional melted Snow gone, they make now no unpleasant hideous Noise, but run quietly in their Channels.

⁶ The unlucky Swallow, mournfully lamenting the Loss of *Itys*. He alludes here to the Story of *Progne* and *Philoela*. *Pandion*, King of *Athens*, had two Daughters, *Progne* and *Philoela*: The eldest he gave in Marriage to *Tereus* King of *Thrace*, who carried her into his own Country. Some Years after, *Tereus*, importuned by his Wife *Progne*, returned to *Athens*, to beg of *Pandion*, that he would allow his

other

ODE XII.

Ad VIRGILIUM.

Describit adventum veris, & invitat eum ad epulas & hilaritatem.

O R D O.

JAM veris comites, quæ mare temperant,
Impellunt animæ lintea Thraciæ :
Jam nec prata rigent, nec fluvii strepunt
Hibernâ nive turgidi :
Nidum ponit, Ityn flebiliter gemens,
Infelix avis, & Cecropiæ domûs
Æternum opprobrium ; quòd malè barbaras
Regum est ulta libidines :
Dicunt in tenero gramine pinguium
Custodes ovium carmina fistulâ ;

JAM animæ Tbraciæ,
comitibus veris, quæ
temperant mare, impellunt
lintea : jam prata nec ri-
gent, nec fluvii turgidi bi-
bernâ nive strepunt. Infe-
lix avis Ityn gemens flebi-
liter, & æternum oppro-
brium Cecropiæ domûs, quòd
malè ulta est barbaras libi-
dines regum, ponit nidum :
Custodes pinguium ovium
dicunt carmina fistulâ in

A N N O T A T I O N S.

other Daughter *Philomela* to go into *Tbrace*, and there remain some time with her Sister, who was very desirous to see her. *Pandion* suffering himself to be prevailed upon, *Tereus* left *Athens* ; but in his Way home, fell in love with *Philomela* himself, and, instead of bringing her to her Sister, carried her to a Place surrounded with Woods, where he ravished her, and afterwards cut out her Tongue, that she might not discover what he had done. But she falling on a Way to weave the History of her Misfortunes into a Web, sent it to her Sister, who, upon the Feast of *Bacchus*, which the *Tbracians* celebrate with great Solemnity, went, in the Night, accompanied with a great Number of the Priestesses of that God, and took her Sister out of Prison, killed *Itys* her own Son by *Tereus*, cut him in pieces, baked him, and served him up at Table to *Tereus*. *Philomela*, towards the End of Supper, appearing, threw the Head of the murder'd Infant upon the Table. *Tereus* enraged, pursued them ; in the Pursuit, *Progne* was changed into a Swallow, *Philomela* into a Nightingale, *Tereus* into a Lapwing, and *Itys* into a Pheasant.

⁷ *House of Cecrops.* *Cecrops* was the first King of *Athens*, from whom *Pandion*, the Father of *Progne* and *Philomela* was descended. *Dacier* : *Pandion* was not descended of *Cecrops* ; but *Horace* names here the House of *Cecrops* in general, for the Kings of *Athens*, as they say *Ptolemies* for

the Kings of *Egypt*, and *Cæsar* for the Emperors of *Rome*. Mr. *Talents* placeth *Pandion*, and his Daughters, in the Year of the World 2513 ; cotemporary with *Moses* and *Joshua*. — *Athens*, a City in *Greece*, between *Macedonia* and *Acbaia*, on the Sea-Coast called *Atta*, that is, *litus*, the Shore, afterwards *Attica*. It was built by *Cecrops*, and hence called *Cecropia*, afterwards *Megara*, then *Ionia*, from *Ion*, and, lastly, *Athens*, from *'Athena*, *Minerva*. That Corn was first sown here, seemeth to be affirmed by *Diodorus*. That it was the most civilized and learned City of the World, is asserted by *Cornelius Nepos*, in the Life of *Atticus*. So famous for Learning, that the Roman Poet hath emphatically put this City for Learning itself. *Juvenal* xv. v. 110. *Cicero* hath summed up its Character in these Words : (*Athenis*) *Humanitas, doctrina, religio, fruges, jura, leges orta, atque in omnes terras distributæ putantur, pro Flacco* xxvi. (From *Athens*) *Humanity, Learning, Religion, all kinds of Corn, Rights and Laws, take their Rise and Origin, and are thought to be distributed over all the Earth.* It is yet well-peopled, and said to contain near Ten thousand Persons. It is called now *Sesines*. *Cellar* rius.

⁸ The God. *Pan*, under whose Protection were the Shepherds and Flocks. He was supposed to come into *Italy* in *February*, and return into *Arcadia* in *December*.

Bb 3

⁹ *Arcadia* ;

- Arcadia* ⁹. The Times, O *Virgil*, the Approach of the hot Season, bring along with them Thirst ¹⁰. But if you desire to drink of Wine pressed at *Cales* ¹¹, thou Client of the Noble
 15 Youths ¹², *Claudius* and *Tiberius*, you may have it by contributing Ointment as your Club ¹³. A small Box ¹⁴ of Essence will bring out the Cask that now lies in the Cellar of *Sulpicius* ¹⁵; Wine that will inspire us with new Hopes, and effectually dissipate all the bitter Cares of Life ¹⁶. If you are willing to share
 20 in our Mirth, come speedily with your Club. I have no thought of entertaining you with Wine free of Expence, as if I were the rich Master of a well-stored House. But banish Delays and Covetousness ¹⁷, and, mindful of the fatal Funeral Pile ¹⁸, soften, while it is in your power, your serious Studies with a little Mirth and Folly. There is a Pleasure in playing the Fool ¹⁹ on some Occasions.

ANNOTATIONS.

⁹ *Arcadia*; see B. I. Ode xxi.

¹⁰ O *Virgil*, the Approach of the hot Season, bring along with them Thirst. *Ad duxere sitim tempora*. Des Prez: *Adultum ver ac jam provectum (in Italia videlicet calidius quàm apud Boreales) adduxit æstum ac sitim, proinde suadet pocula*. 'The Seasons have brought Thirst. The grown-up Spring now advanced (to wit in Italy, hotter than in these more Northern Countries) bring Heat and Thirst, for which reason it inviteth to a Bottle.'

¹¹ Pressed at *Cales*. *Pressum Colibus*. Thus, Ode xx. B. I. *Prælo domitam Caleno, tu bibes uvam*. See the Remarks on that Ode.

¹² Thou Client of the Noble Youths, &c. Des Prez: O *Virgili, qui colis Tiberium Drusumque Neronem, Livie filios, Marcellum Augusti generum, atque adoptione filium, aliosque Romanæ juventutis ac nobilitatis principes*. 'O *Virgil*, who make your Court to *Tiberius* and *Drusus Nero's*, the Sons of *Livia*, *Marcellus* his Son in Law, and Son by Adoption, and the rest of the distinguished Youths among the Roman Nobility.'

¹³ Ointment as your Club. It was very common among the Romans, for two or three Friends to meet together, and every one to furnish something to their Entertainment; one provided Ointment, another Wine, &c. *Virgil* being a Dependent of these young Princes, and other noble Youths, it is not to be doubted but they would give him Presents of such Things, which they valued and used, such as Perfumes. *Juvencius*: *Onyx lapis preciosus unguis buriani, cujus nomen habet (ὄνυξ enim Græcis unguem significat) colorem referens*. *Juvencius*: *Onyx*, a precious Stone,

bearing the Colour of a Man's Nail, whose Name it has, (for *Onyx* in the Greek signifies a Nail.) *Chabotius* and *Torrentius* say, there was a kind of Marble of this Name. *Dacier* says, it was the Shell of an Oyster that is in the marshy Ground of India, where the Spikenard grows, that it nourisheth the Herb, and has the same Smell, which made the Antients make small Phials or Boxes, to hold the Ointment. *Torrentius* says, the Boxes were called *Onyxes*, thereafter made of any other kind of Matter. There are two sorts of Spikenard, the Celtic and the Indian. The former grows in many Parts of Europe; and Mr. Ray says, as it agrees in Kind with the *Valerian*, so it has the same Virtues. The latter, which is that which *Horace* means here, comes from the East-Indies, *Alexandria*, &c. See *Juvencius*, at the Word *Narda*.

¹⁴ A little Box. *Onyx*. A Phial of a certain Kind of Marble, that went by the same Name, which I have mentioned in the above Note.

¹⁵ Cellars of *Sulpicius*. Publick Store-houses or Vaults, whence Wine was sold, first built by *Sulpicius Galba*. Des Prez: *Quædam erant borrea seu apothecæ in urbis regionibus variis, in quibus venalia, seu vina, seu fruges condebantur donec emerentur. Inter alia erant quæ ædificarat Sulpicius Galba, & de ejus nomine appellabant; de his loquitur Horatius*. 'There were certain Cellars or Store-houses in the different Wards of the City, in which Wine, Corn, or any other of that kind, which were to be sold, were laid up till they were bought; among others of that kind, there were some which *Sulpicius Galba* had built,

and

Delectantque Deum, cui pecus & nigri
Colles Arcadiæ placent.

Adduxere sitim tempora, Virgili:
Sed pressum Calibus ducere Liberum
Si gestis, juvenum nobilium cliens,
Nardo vina merebere:

Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis,
Spes donare novas largus, amaraque
Curarum eluere efficax.

Ad quæ si properas gaudia, cum tuâ
Velox merce veni: non ego te meis
Immunem meditor tingere poculis,
Plenâ dives ut in domo.

Verùm pone moras & studium lucri;
Nigrorumque memor, dum licet, ignium,
Misce stultitiam consiliis brevem:
Dulce est desipere in loco.

tenero gramine, delectantque
deum, cui pecus & nigri col-
les Arcadiæ placent. O
Virgili, tempora adduxere
sitim: sed si gestis ducere Li-
berum pressum Calibus, O
15 cliens juvenum nobilium,
merebere vina nardo dato.
Parvus onyx nardi eliciet
cadum vini, qui nunc accu-
bat horreis Sulpiciis, largus
donare novas spes, efficax-
que eluere amara curarum.
20 Ad quæ gaudia si properas,
velox veni cum tuâ merce.
Ego non meditor tingere te
immunem meis poculis, ut
dives in plenâ domo. Verùm
pone moras & studium lucri,
25 memorque ignium nigrorum,
dum licet, misce brevem stul-
titiâ consiliis: dulce est
desipere in loco.

ANNOTATIONS.

'and were called by his Name. Of these
'Horace speaks.'

¹⁶ Inspire us with new Hopes, and dissi-
pate all the Cares of Life. Des Prez:
Hæc vini est virtus & proprietas, ut auda-
ciam timidis donat, anxiiis sollicitudines exi-
mat. Vide Lib. III. Ode xxi. Strophe v.
Hinc & Lib. II. Ode xii. Missi um vocat
obliviosum, id est, curarum oblivionem indu-
cens. 'This is the Virtue and Property of

'Wine, that it can give Boldness to the
'Fearful, and free the Anxious from Cares.

'See Book III. Ode xxi. Hence also, Book
'II. Ode vii. he calls *Massic* Wine Forget-
'fulness; that is, it brings an Oblivion of
'that which troubleth us.' *Amara curarum.*

Chabotius: Enallage rectionis pro conveni-
entia, pro amaras curas. Hoc genere Syn-
taxeos valdè delectatur Tacitus, Lib. III.

Annal. Tacitus per literas castigavit obli-
quæ patres, quod cuncta rerum ad principem
rejecerent. Et Lib. IV. Annal. Ac fortè
illis diebus oblatum Cæsari anceps periculum
auxit vana rumoris. Atque paulò post;
Objectu montis sæva ventorum arcentur.

'This is a Change of Governing for A-
greement, for amaras curas, bitter Cares.

'Tacitus takes great Delight in this kind
of Syntax, Book III. *Annal. Tibertus sly-*

'ly reproved the Fathers, because they re-
ferred all things to their Prince; this

'cuncta rerum, for cunctas res. And Book
IV. *Annal.* And by chance, at that time,

'a vain Rumor which offered itself to
'Cæsar, increased a Danger doubtful in the

'Event.' And a little after: The Fury

of the Winds was kept off by the Moun-
tain being between.' *Objectu montis, for*
monte objecto.

¹⁷ But banish Delays and Covetousness.
Horace, as Dacier observes, knowing Vir-
gil the Poet to be a very laborious Man, and
that he would not leave his Study without
much Regret and Uneasiness, writes this by
way of Joke, to leave his Application to the
making of Poems, by which he gained so
much, for a while; and therefore jokingly
says to him, that he was covetous, and
thought of nothing but of the amassing of
Riches. Dacier says, that Virgil received
of the Bounty of Augustus, and his other
Friends, to the Value of 150,000 Livres,
that is, 20,832 l. 6 s. 8 d. Sterling, which
was then of as great Value as 100,000 l.
of our Money is now.

¹⁸ And mindful of the fatal Funeral Pile.
Nigrorum dum licet ignum. Chabotius:
Synecdoche est periphrasis mortis, quæ rogo
& busto, vel flammis regalibus ac lugubribus
significatur. 'This is a Synecdochical Pe-
riphrasis of Death, by which is signified
the Pile of Wood and Place where the
dead Bodies were burned, or the mournful
Flames which were there.'

¹⁹ There is a Pleasure in playing the Fool,
&c. Chabotius: *Sumptum est à maturitate*
frugum; salutare est homini seria cum jocis
in tempore commutare. 'This is a Metapl or
'taken from the Ripeness of Fruit; it is
'sweet, it is wholesome or healthful to a
'Man, upon occasion, to change serious Bu-
siness for Diversion and Merriment.'

THE KEY.

HORACE seeing his Friend *Virgil* apply himself to his Studies in the City, more than the Health and Strength of his Constitution could well allow of, wrote this beautiful ODE to persuade him to leave them off for some time, and come into the Country: That, in Imitation of the Season of the Year, he ought not always to be in a close Application to hard Study and Thinking: That now, the Spring being advanced, the East Winds, which blew from the Eastern Parts of *Thrace*, had laid the Swelling of the Sea, and made Navigation and Commerce pleasant and easy: That, by their Warmth, they had so temper'd the Colds of Winter, that Vegetables, with new Life, were coming up, the Rivers were become smooth

ODE XIII.

TO LYCE.

He cruelly insults her, for that now being old, yet still burning with Love, she is despised by all the young Gallants.

AT length, O *Lyce*¹, the Gods have heard my Prayers; *Lyce*, they have heard my Prayers². You are now become old, yet still want to be thought beautiful³. You still play and drink⁴ with uncommon Impudence, and, when in your Cups, strive, with a trembling and lascivious Voice⁵, to excite Love, slow

ANNOTATIONS.

¹ *Lyce*. The same he mentions, *Ode x.* Book III. where he speaks of her Youth and Beauty, and reproves her for her Arrogance. *Dacier* tells us, that she was the Daughter of a *Tuscan*. *Horace* could not make her love him, yet he had the pleasure to see that his Rivals were no better treated than himself. *Torrentius*: *Mulierculæ bujus immitissimæ fastum, cum ab Horatio meliore adduc ætate amaretur, jam ante vidimus, Lib. III. Ode x. Quod ergo tunc iratus ei imprecabatur poeta, id nunc evenisse gaudet.* We have seen before the most cruel Pride of this Woman of the Town, when she was loved by *Horace* in his younger Years, Book III. *Ode x.* What Evil the Poet, in his Anger, then wish'd might befall her, he is glad that it is now come to pass.

² The Gods have heard my Prayers, *Lyce*, the Gods have heard my Prayers. This is

the Rhetorical Figure *Epanodos*, a Repetition or turning back; a Figure, when the same Sound is repeated in the Beginning, Middle, and End of a Sentence. This *Horace* doth in an insulting, domineering and jesting manner, to strike the Ears of his Auditors and Readers the better, that they may take notice how the Gods answered his Prayers, and punished *Lyce* for her Pride and Contempt of him. *Dacier*: This Repetition hath in it a great deal of Grace and Force, for it shows the Ardent which *Horace* had when he made this Vow, and the Pleasure he had of seeing it accomplished.

³ You are become old, yet still want to be thought beautiful. *Torrentius*: *Hæc verbum Horatii summa erat, ut contemptui esset bis quos ipse ante contempserit, nec deliramentis quicquam proficeret, ut à quocunque*

The KEY.

smooth in their Running, the Swallow was building her Nest, and the Shepherds sitting and refreshing themselves under the green Arbours, playing on their Pipes and Whistles to *Pan*. Therefore he advises *Virgil* to come into the Country, and give a Relaxation to his Mind and Studies, and feast some few Days with him; ending beautifully, and saying, *There is a pleasure in playing the Fool on some Occasions.*

Since *Rodellius* says, this ODE was written before the Year of the City 735, because that Year *Virgil* died, I shall suppose it to be in 73; of *Horace's* Age 46; before CHRIST 18: So that from this present Year 1739, it is 1785 Years old.

ODE XIII.

Ad LYCEN.

Mordacissimè eam insultat, quèd jam anus facta, & flagrans libidine à juventute contemnitur.

AUDIVERE, Lyce, Di mea vota, Di,
Audivere, Lyce: sis anus, & tamen
Vis formosa videri;
Ludisque & bibis impudens;
Et cantu tremulo pota Cupidinem
Lentum sollicitas. ille virentis &

ORDO.

O Lyce, Dii audire mea vota; dii audire, Lyce. Sis anus, & tamen videri formosa, ludisque & bibis impudens, & pota, sollicitas tremulo cantu lentum Cupidinem. Ille excubat

ANNOTATIONS.

Interpretetur. Argumentum poetis frequens, ubi Ligurino puero, de Lydia, de uxore Ibyci, utique, jam ante vidimus. Vis formosa videri. Peculiare est mulieribus, ut quod formae per aetatem decedit, id arte & blanditiis corrigere studeant, frustra. Quid spectant mordacissimi poetae veteris Afranii versus apud Romanum. Si possent homines delinquentis aevi, omnes haberent nunc amatores anus, senilis, & corpus tenerum, & morigeratio, haec sunt venena formosarum mulierum: mala omnia nulla delinquentia invenit. This was the Sum of Horace's Wishes, that she might be contemptible to those whom she had despised, nor gain any thing by her Charms, that she should be passed by, by every Man. An ordinary Argument of the Poets, as we have seen before of the Boy Ligurinus, Lydia the Wife of Ibycus, and others. Yet still want to be thought beautiful. This is peculiar to Women, that

what of Beauty has fallen off by Age, that they study to correct by Art and fair Words or Compliments, in vain. To which these Verses of the most wanton old Poet Afranius upon Nonius belong. If Men could be taken with fair Words or Flattery, then an old Woman would have all her Lovers. An Act of Play, a tender Body, and Obedience, these are the Possessions of beautiful Women. An evil Age, or Generation, accepts of no Compliments or Flattery.

* Play and drink with uncommon Impudence. Lambinus says, In this you publish your Impudence, that you play and drink after the same manner as young Women. By young Women we are to understand here Women of the Town; for neither the young Virgins nor Matrons, among the Romans, drank Wine.

5 Trembling and lascivious Voice. In the Original

slow to your Calls⁶. But he dwells upon the beautiful Cheeks of the blooming *Chian*⁷, skilled in Musick and Singing: For
 10 that fickle and inconstant Deity always flies over the withered Oaks⁸; he avoids you, because yellow Teeth, Wrinkles, and grey Hairs, make you loathsome.

Neither the finest Purple⁹, nor precious Stones, can recall the
 15 Days, which fleeting Time hath now inserted in the publick Calendar¹⁰.

Alas! Whither is Beauty fled? that blooming Colour? that Grace of Motion? What now remains of that *Lyce*, that amiable *Lyce*, whose Charms were irresistible? who robbed me of
 20 my Heart; who yielded to none but *Cynara*¹¹, and was so well known by her enchanting Looks. But Fate shortned *Cynara*'s Days, to lengthen out the Years of *Lyce* to the Age of
 25 an old Crow¹², that the young Gallants might have the Pleasure to see this Torch¹³, which had lighted up so many Flames, reduced at last to Ashes, not without much Mirth and Laughter.

ANNOTATIONS.

Original *tremulo cantu*. *Tremulus cantus*, says *Dacier*, is properly the same with what *Aulus Gellius* calls *infractam vocem*. A Voice trembling and wavering through Excess of Passion. *Trembling Voice*: *Lambinus*: *Qualis est senum & vetularum*; such as that of Old Men and Women. *Des Prez*: *Hoc referunt quidam ad vitium ingrovescentis ætatis, sed melius alii ad animum libidinosum, vocemque ad molliorem inflexam*. —
 'Some ascribe this to the Defect of Age growing worse and worse; but others better, to a lustful Mind, and Voice inclined to Softness.' *Dacier* is for the last Sense, because of Passion, *agitata libidine*, stirred up by Lust.

⁶ *To excite Love slow to your Calls*. *Dacier* says, this Expression is very fine and agreeable. You excite Love, that is to say, you call it to you, you endeavour to draw it to you. *Horace* considers Love here as a Bird. *Lambinus*, slow Love: *Amoris flammam in te jam extinctam, & penè mortuam, cantu provocas & excitas*. 'You provoke and excite, by your Singing, the Flame of Love, extinct, and almost dead in you.' *Solicitas, Rodellius, urges*, you press.

⁷ *Chian*. It is not known who this Lady was, only that she came from *Chios*, an Island in the *Archipelago*, about 100 Miles in Circumference, and 10 from the Continent of *Asia Minor*, now called *Scio*,

from whence cometh the most excellent *Malmsey*, and other rich Wines; formerly subject to the Jurisdiction of *Genoa*, but taken from them by the *Turks* in 1585, contrary to Law and Justice.

⁸ *Wither'd Oaks*. This is a metaphorical Way of expressing the Nature of Love, in which he is compared to a Bird that delights to perch upon young and fruitful Trees, but despises the old and withered Trunks. *Des Prez*: *Sic Lib. I. Ode xxv. De Lydia. Aridas frondes, id est, meretricies vetustate deformes, in quibus nec succus, nec color, nec species ut olim*. 'So Book I. Ode xxv. Of *Lydia*. Dry Leaves; that is, Women of the Town deformed by Old Age, in whom there is neither Juice, Colour, nor Hue, as they had when they were young.' *Aridas quercus. Tormentum: Informe spectaculum, & prorsus inæmulum atque horridum*. 'Wither'd Oaks. A dishonourable Spectacle, and altogether unpleasant and horrid.' *Transvolat aridas quercus, Dacier*: *Horace* considers Love here as a Fowl, and very merrily says, that this Fowl doth not perch upon withered Oaks, that he passeth over them, and goes to plant himself upon young and green Trees, that is, he flies over Old Women, and comes to them which are blooming, and full of Sap and Juice.

Doctæ psallere Chiæ
 Pulchris excubat in genis.
 Importunus enim transvolat aridas
 Quercus, & refugit, te quia luridi
 Dentes, te quia rugæ
 Turpant, & capitis nives.
 Nec Coæ referunt jam tibi purpuræ,
 Nec clari lapides tempora, quæ semel
 Notis condita fastis
 Includit volucris dies.
 Quò fugit Venus? heu! quòve color decens?
 Quò motus? quid habes, illius, illius,
 Quæ spirabat amores,
 Quæ me surpuerat mihi,
 Felix post Cynaram, notaque, & artium
 Gratarum facies? sed Cynaræ breves
 Annos fata dederunt,
 Servatura diu parem
 Cornicis vetulæ temporibus Lycen:
 Possent ut juvenes visere fervidi,
 Multo non sine risu,
 Dilapsam in cineres facem.

in pulchris genis Chiæ vi-
 rentis, & doctæ psallere.
 Importunus enim transvolat
 quercus aridas; & refugit
 te, quia dentes luridi, quia
 10 rugæ, & nives capitis tur-
 pant te. Nec Coæ purpuræ,
 nec clari lapides, jam refe-
 runt tibi tempora quæ volu-
 cris dies semel includit condi-
 ta in notis fastis. Heu! quò
 15 Venus fugit? quòve decens
 color? quò motus? Quid
 habes illius, illius inquam,
 quæ spirabat amores, quæ
 surpuerat me mihi, filix post
 Cynaram, & facies nota
 20 gratarum artium? Sed fata
 dederunt breves annos Cyno-
 ræ, diu servatura Lycen,
 temporibus parem cornicis
 vetulæ: ut juvenes visere
 possent visere facem dilap-
 sam in cineres, non sine
 25 multo risu.

ANNOTATIONS.

⁹ *The finest Purple.* Coæ purpureæ. Cos was an Island of the *Ægean* Sea, not far from *Halicarnassus*, whence were brought very fine Silk Stuffs; now called *Lango*, in *Asia*, towards the Coast of *Caria*, 70 Miles distant from *Halicarnassus*, 100 Miles from *Rhodes*; it has a Town of the same Name called *Lango*. It was formerly possessed by the Knights of *Rhodes*, whom the *Turks* dispossessed, and still keep it. *Baud. Coan*; see Book II. Ode x. *Caria*; see Book III. Ode xxviii. In *Cos*. In this Island *Hippocrates* the great Physician, and *Apelles* the famous Painter, were born.

¹⁰ *Fleeting Time hath now inserted in the publick Calendar.* The Romans, in their Calendar, marked the Years by the Consuls, and referred to the Name of each Consul whatever had happen'd remarkable during his Consulship. By consulting therefore these *Fasti*, the Name, Age, and Family of any Person might be known. The Meaning then of the Poet in this Passage is, that it was in vain that *Lyce* endeavour'd to hide her Age, or make herself appear younger by her Dress; inasmuch as the

publick Calendar would give a faithful Account of the Years of her Life.

¹¹ *Who yielded to none but Cynara.* This is the same Woman he names, Ode i. of this Book. For he says, *Non sum qualis eram sub regno bonæ Cynaræ.* 'I am not as I was under the Reign of good Cynara,' one of his beautiful Mistresses.

¹² *To the Age of an old Crow.* *Chabotius*: *Fata sinent te in ultionem pristinae superbiæ degere vitam annosæ cornicis, ut diuturniori sit tua deformitas ludibrio.* 'The Fates, to punish you for your former Pride, have lengthen'd your Days to the Age of an old Crow, that your Deformity may expose you the longer to Contempt.'

¹³ *Torch.* Here he calls the Beauty of *Lyce* a Torch, as *Terence* that of *Thais* a Fire. *Eun. Scen. 2. At. 1. Accede ad ignem hunc, jam calefces plus satis.* 'Draw near to this Fire, you'll soon be warmed to purpose.' To humble *Lyce* the more, he tells her, that now she is fallen to *Athes*; there was neither Beauty, Charm, nor Heat in her, to invite and cherish a Lover.

The KEY.

DACIER gives us a most excellent Preface to this ODE, which, as it serves better to give a clearer Idea of it than any thing I have yet met with, I shall here translate it, and annex it by way of Key. We have seen, *Ode x. Book III.* that *Horace* was deeply enamoured of *Lyce*, and here, to be revenged of her for Obduracy in making no Returns to his Passion, he insults her in the most cruel manner, and reproaches her for her Old-Age, and Loss of Charms. This, it must be acknowledged, gives us no very advantageous Idea of the Poet; especially when we consider, that it must have been written a long time after the other, and consequently be referred to the latter part of his Life. It were to be wished that it had been a Work of his younger Years, when the Blood boiled fierce in his Veins. For altho' it be well written, and full of Life and

ODE XIV.

To AUGUSTUS.

That it was impossible for the Senate and People of *Rome*, to pay him all the Honour that was due to his Merit.

O *Augustus*, what Care¹ of the Fathers², or *Roman* Citizens³, by Monuments full of new Honours⁴, can sufficiently eternize your Virtues⁵, by celebrating them in the *Fasts* and 5 publick Inscriptions? O thou the greatest of Princes among those

ANNOTATIONS.

¹ O *Augustus*, what Care. Des Prez: *Præclaram & luminosum ex abrupto exordium hujus Odes, quæ ut elegantia dictionum & sublimitate materia, sic arte & ingenio par omnino est quartæ hujus libri. Hic Tiberii sicut illic Drusi virtutes celebrat poeta, utrobique verò gloriam omnem in Augustum confert, singulari prorsus industria & artificio.* The Beginning of this Ode is very noble and shining, without any Pre-amble, which, as for Elegancy of Words and Sublimity of Matter, so, both for Art and Wit, it is every way equal to the Fourth of this Book. In this the Poet setteth forth the Praises and Virtues of *Tiberius*; in that, those of *Drusus*; but in both this and that Ode, he confers all the Glory upon *Augustus*, by a singular Contrivance and Art.

² Of the Fathers. *Juvenius: Senatus Romani patres vocabantur, tum quia senatus primum è senibus constitutus fuerat; tum quia paternum reipublicæ curam gerere debebant. Adde quodd ipsam patris nomen venerationis & amorem spirat.* The Romans called the Senators Fathers, both because the Senate had been first made up of old Men, and also because it was their Duty and Office to have a fatherly Care of the Commonwealth. To which you may add, because the Name of Father carried with it Veneration, Love and Respect.

³ Or Roman Citizens. *Et Quirites Juvenius, Ode v. Lib. II. Civem Romanum Sabini, Italiæ populi, Curites, seu Quirites olim appellabantur à Curibus, eorumque primariis, sive quoddam bastâ, quâ plurimum utebamur, Quiris eorum linguâ diceretur.*

The KEY.

and Spirit, yet it is, in some sense, wounding Decorum and Good-Manners, to write thus against a Person we have loved. I am further of opinion, that *Horace* has not very much consulted his Reputation in this ODE, and that it had been much better to stifle his Resentment, than thus acknowledge to all the World, that he was in love with a Woman, from whom he could not obtain the least Favour. However, we must make some Allowance for Times, in which the most refined Gallantry was not altogether free from a certain Tincture of Brutality, because of the little Commerce which Men had with Women of Virtue and Honour.

It is evident from what has been said in the Key, that this ODE must have been written a long time after the *Tenth Ode* of the *Third Book*. However, *Dacier* is inclined to think that it was before the Fortieth Year of his Age; but the precise Time is uncertain.

ODE XIV.

Ad AUGUSTUM.

Sat magnos honores ei tribui non posse à Senatu populoque Romano.

QUÆ cura Patrum; quæve Quiritium,
Plenis honorum muneribus tuas,
Auguste, virtutes in ævum
Per titulos memoresque fastos
Eternet? ô, quâ sol habitabiles
Illustrat oras, maxime principum,

ORDO.

O *Auguste, quæ cura Patrum, quæve cura Quiritium* plenius muneribus bonorum, æternet virtutes in ævum, per titulos fastosque memores?
5 O maxime principum, quâ sol illustrat habitabiles

ANNOTATIONS.

nam nascente Româ vario bello conflictati, de-
icere fœdus eâ lege, ut in unum popu-
ipfi Romanique coalescerent, ac nomen
Quiritium Romani adficerent. The Sa-
pines a People of Italy were of old cal-
Curites, or Quirites, from Cures the
Chief Town of the Sabines, or upon the
account of a Spear, which they very much
used, which in their Language was called
Quiris. Having struggl'd long in War
with different Success, while Rome was in
its Infancy, at length they enter'd into a
Confederacy, on this Condition, that the
Romans and they should be one People;
and that the Romans, as well as they,
should be called by the Name of Quirites.
see Book III. Ode iii.

By Monuments full of new Honours.

Plenus honorum muneribus. *Dacier*: Ho-
race calls here *Munera* the Publick Monu-
ments, Statues, Inscriptions, Decrees of the
Senate, in fine, all that a thankful People
could shew to the Honour of a Prince, who,
by his Virtue, Valour and Conduct, had
made them enjoy such perfect Happiness and
Tranquillity. *Per titulos & fastos*, are un-
derstood all sorts of Publick Inscriptions, as
those on the Pedestals of Marble Statues,
&c. and in the Fasti or Annals, in mark-
ing with an Encomium all the Actions of
Augustus upon Record, such as his Victo-
ries and Return to Rome. These Festivals,
Altars, and Hymns, the Senate decreed to be
kept and celebrated to the Honour of his Per-
son, as a God while he was upon Earth.

5 Can sufficiently eternize your Virtues.
Æternet.

- those whom the Sun enlightens with his Rays⁶, a Prince whose Ability in War, the *Vindelici*, hitherto not subjected to our Laws⁷, have so lately felt⁸; for, at the Head of your Troops, valiant
- 10 *Drusus* has more than once overthrown the *Genauni*⁹, an implacable Race, and the active *Brenni*¹⁰, and sacked the Forts they had built upon the formidable *Alps*¹¹. Soon after, *Tiberius* the elder of the *Nero's*¹², engaged in bloody Battle¹³, and, under
- 15 your Auspices, repelled the obstinate *Rhætians*¹⁴. How worthy a Sight, to behold him, in the Field of *Mars*, overwhelm, with Ruin and Destruction, whole Squadrons of the Enemy, until he had quite fatigued his resolute Troops, who were determined to
- 20 die, rather than give ground! He boldly charged their hostile Battalions, and pushed his foaming Courser into the middle of the Flames, as the raging South-Wind tosses the unruly Waves

ANNOTATIONS.

Æternæ. ⁶ *Torrentius: Simile illud Varro-
nis, literisque ac laudibus æternare, apud No-
nium. Extant etiam Augusti summi ærei,
in quorum parte altera templum, adscrip-
tumque ÆTERNITATI AVGVSTI.*
⁷ *Eternize.* It is like to that of *Varro* in
⁸ *Nonius*, by Letters and Praise to perpetu-
⁹ *ate.* There are also extant Copper-Medals
¹⁰ of *Augustus*, on one side of which is a
¹¹ Temple, and this Inscription writ to it, *To
the Eternity of Augustus.* *Æternæ.* *Lam-
binus: Perpetuet, æternas reddat, will per-
petuate, make eternal. Augustus; see Book I.
Ode xxxvii.*

⁶ *O thou the greatest of Princes among
those whom the Sun enlightens with his
Rays. Quâ, id est, quâ parte, seu quibus
partibus.* *Lambinus: O, omnium principum
qui terrarum partes habitabiles colunt, ma-
xime. Non enim omnes terrarum partes
sunt habitabiles, ut supra, Ode xxii. Lib. I.
Sive per Syrtes iter æstuosas, sive facturus
per inhospitalem Caucasum, vel quæ loca
fabulosas lambit Hydaspes.* *O, of all
Princes, who possess the habitable Parts of
the whole World, the greatest; as above,
Ode xxii. Book I.* where *Horace* is speak-
ing of Innocence and Integrity of Life to be
every where safe, he says, 'Whether they
travel thro' the hot *Syrtes*, Quick-Sands,
or through the uninhabitable Mountain
Caucasus, or through these fabulous
Places of the River *Hydaspes*, in the *In-
dies*, which put a Stop to the further Con-
quests of *Alexander* the Great. See *Arianus*,
Book VI.

⁷ *Not subjected to our Laws. Torren-
tius: Expertes autem Latine legis vocat,
quibus necdum visor Romanas leges imposu-*

erat. ⁸ *He calls these not subjected to the
Roman Law, on whom the Roman Com-
queror had not as yet imposed Laws.*

⁹ *Have so lately felt. Quem didici.*
*Lambinus: Hoc genus loquendi, quæ ex-
pertes, nempe te Vindelici didicere quid Mar-
te possis, Græcorum est proprium, quo sepi
utuntur Comici & Tragedi, & alii. An-
tisthenes in Plato. ἄγε δὲ προτερον κατα-
τόν, ὅστις ἐς φάσιν. Age igitur, prius imp-
sum quis sis dicito.* *This kind of Speak-
ing, who have lately felt, belongs to the
Greeks, who, namely for you, the Bæar-
rians, have felt what you can do in War;
for their Writers of Comedies and Trage-
dies, and others often use it. Antisthenes
in Plato. Come then, first shew your-
self what you can do, for you have shewn
yourself what you are.*

¹⁰ *For at the Head of your Troops valiant
Drusus hath more than once overthrown the
Genauni. Drusus; see Ode iv. of this Book.
Genauni, a People in Switzerland; they
were Neighbours to the Vindelici, the Ra-
varians; see Pliny, Book III. Chap. 20.
Drusus defeated them in several Battles; and
therefore he says, plus vice simplici; but
est, Des Prez, non semel, not once, but sever-
al times; implacidum genus, an implacable
Race. Dacier: Strabo, speaking of the
Cruelty of all these People, writes, that as soon
as they took by Storm a Town, they did not
content themselves with putting all Men
that were able to carry Arms, to the Edge
of the Sword; but they killed also all Male-
Infants, and the Women who were preg-
nant with Child, if the Priests said they
were with Male-Children. For which*

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Antonium,

Quem legis expertes Latinæ
 Vindelici didicere nuper
 Quid Marte possēs. milite nam tuo
 Drusus Genaunos, implacidum genus,
 Brennosque veloces, & arces
 Alpibus impositas tremendis
 Dejecit acer plūs vice simplici.
 Major Neronum mox grave prælum.
 Commisit, immanesque Rhætos
 Auspiciis pepulit secundis,
 Spectandus in certamine Martio,
 Devota morti pectora libera
 Quantis fatigaret ruinis?
 Indomitas prope qualis undas
 Exercet Auster, Pleiadam choro
 Scindente nubes; impiger hostium
 Vexare turmas, & frementem
 Mittere equum medios per ignes.

oras, quem Vindelici expertes legis Latinæ, nuper didicere quid possēs Martem. Nam milite tuo Drusus acer deiecit plus simplici vice, Genaunos, implacidum genus, Brennosque veloces, & arces impositas tremendis Alpibus. Mox major natus Neronum commisit grave prælum, pepulitque auspiciis tuis secundis immanes Rhætos. Spectandus in certamine Martio quantis ruinis fatigaret pectora devota libera morti, impiger vexare turmas hostium, & mittere equum frementem per medios ignes, prope qualis Auster exercet indomitas undas, choro Pleiadam scindente nubes. Sic tau-

ANNOTATIONS.

ause, Velleius calls them *truces feritate*, Savage, on account of Cruelty.

¹⁰ And the *Æliæ Brenni*. A People of *Ratavia*; see *Florus*, Book IV. Chap. 12. They were, probably Neighbours to the *Genauni*.

¹¹ And sacked the Forts they had built upon the formidable Alps. Alps; see Book III. Ode xiv. *Dacier* says, this agrees very well with what *Velleius Paterculus* has writ, that these People were fortified upon the Alps, in Places almost inaccessible; and that *Drusus* and *Tiberius* took many of their Towns and Forts. *Des Prez*: Formidable Alps, ob nives & præruptas cautes, aditu difficillimas, neque, ut ait *Florus*, quo bellum non posse ascendere videbatur. 'Alpibus tremendis, formidable Alps, because of the Snow and steep Rocks, most difficult of Access, neither, as *Florus* says, where it seemed that it was possible to carry Arms, or wage War.'

¹² *Tiberius*, the elder of the *Nero's*, &c. Altho' *Drusus* conquer'd a great many of these People, yet they were not wholly subdued till *Tiberius*, with his Army, joined his Brother. *Tiberius*; see Ode iv. of this Book. *Torrentius*: *Tiberius Claudius Nero Augusti in imperio successor*. At frater minor immaturâ morte sublatus, *Nero Claudius Drusus appellatus est*; quâ de re vide *Antonium*. 'Tiberius Claudius Nero, the

'Successor of *Augustus* in the Empire. But his younger Brother being cut off by a sudden Death, *Drusus* is called *Claudius Nero*; of which Story see *Suetonius*.'

¹³ Engaged in a bloody Battle. *Dacier* says this Expression is very noble, to set forth the Success of all the Attacks of *Tiberius*, who defeated entirely these People in many Combats; and that in one Campaign they were wholly subdued.

¹⁴ The obstinate Rhætiens. *Grisons*; see Ode iv. of this Book. *Devota morti libera*. *Juvencius*: *Barbaros, qui libertatem tueri vitâ & sanguine gestiebant. Qui se morti devovisse videbantur, modò essent liberi & servitute expertes; qui mori non recusabant, si liberi morentur: qui quasi concepto voto mortem honestam in libertate oppetere, quàm in servitute turpiter vivere malebant.* —

'Barbarians, who took pleasure to shew that they would defend their Liberty with their Life and Blood; who seem to have devoted themselves to Death, provided they were free and void of Servitude; who did not refuse to die, provided they died free Men: As if they had bound themselves by Oath to undergo an honourable Death in the Condition of Liberty, rather than that they would chuse to live basely in Slavery.' In the Translation I have applied this to *Tiberius's* Army.

Waves ¹⁵, when the Chorus of *Pleiades* cuts the Clouds ¹⁶. As
 25 noisy *Aufidus* ¹⁷, that watereth *Apulia*, rolls his tumultuous
 Waves, when raging, he meditates an Inundation of the Fields;
 in like manner did *Tiberius*, with irresistible Force, destroy the
 armed Squadrons of the Barbarians, and, cutting his way thro'
 30 their Ranks to the very Rear of their Army, strowed the Field
 with dead Bodies without any considerable Loss to himself. It
 was with your Forces that he achieved this ¹⁸; it was by fol-
 lowing your Counsel, and being attended by your Gods. For
 35 the very Day, on which suppliant *Alexandria* open'd her Gates ¹⁹,
 and invited you into her Desert Palaces ²⁰; I say, on that same
 very Day, at the Expiration of the Third Lustrum ²¹, propitious
 Fortune granted this happy Success to your Arms ²², and, by so
 signal and desirable a Victory, hath derived Honour to all your
 40 other great Exploits ²³. O powerful and visible Protector of
Italy, and of *Rome* the Mistress of the World, the *Cantabrians* ²⁴,
 so long unconquer'd, the *Medes* ²⁵, the *Indians* ²⁶, and the wan-
 dering *Scythians* ²⁷, admire you: The *Nile* ²⁸, whose Sources are
 un-

ANNOTATIONS.

¹⁵ As the raging South-Wind tosses the unruly Waves. Here Horace compareth *Tiberius* to the South-Wind, which blows down all that lies in its way to oppose it, especially the Waters, to which a Multitude of Men are often in the sacred Records compared.

¹⁶ When the Chorus of the *Pleiades* cuts the Clouds. *Dacier*: It is certain that the Ancients call the Course which the Stars make, their Choir or Dance. So *Plato*, in his *Timeon*. *Tὰς χορείας καὶ τὰς παραβολὰς πῶν ἀστρον*. Chorus & circuitus cursus astrorum, the Dances and round circular Courses of the Stars. *Torrentius*: *Aufidus pro quo non alius ventus concitator benignè Pleiades sive Vergilias, ortu & casu tempestuosas adjungit*. The South-Wind, than which there can be nothing more violent, luckily he joins the *Pleiades* or *Vergilias*, the Seven Stars, because they are at their rising and setting very tempestuous. *Des Prez*: *Ex Hygino Astron. Lib. II. Cap. 22. Pleiades choreas ducere existimantur. Ita dictæ, quasi Πλεισίνες, plures; or rather from πλέω, navigo, quia navigandi tempus indicent ortu suo matutino, scilicet circa æquinoctium vernum. Hinc & Latinis Vergiliæ dicuntur, à vere. Harum meminist Cicero de natura Deorum.*

¹⁷ Out of *Hyginus's* Astronomy, Book II. Cap. 22. They think the *Pleiades*, or Seven Stars, lead the Choirs or Dances; so called, as if they were *πλεισίνες*, many; or rather from *πλέω*, I sail, because they

shew the Time of sailing by their rising in the Morning, namely about the Spring Equinox, (the 11th of March.) Hence it is, that they are called by the *Latin Vergiliæ*, Spring-Watches, from *Ver* the Spring. *Apulia*; see Book I. Ode xxxiii.

¹⁸ *Aufidus*; see Book III. Ode iii. He compares this River, when it overflows its Banks, and makes an Inundation, to the young Generals, who spread the Wings of their Army, and covered the conquered Countries with dead Bodies, like the Wreck of a Deluge over the Lands where it overflows.

¹⁹ It was with your Forces that he achieved this. Your good Success. *Dacier*: When a General did not lead the Army in Person, they said he lent his Gods, and his Troops and Companies to his Lieutenant; as here *Horace* says, that *Augustus* lent his to *Tiberius*; and therefore ascribes the Success and Glory of the Victories to him.

²⁰ For the very Day on which the suppliant *Alexandria* opened her Gates, &c. *Dacier*: *Horace* will prove here what he said before, that the Gods of *Augustus* had given to *Tiberius* the Victory over the *Grisons*; and, to make this an unquestionable Truth, he is not content to say in general, that *Tiberius*, as his Lieutenant, got it, but also that the *Grisons* were totally defeated the same Day, by Revolution of Years, that *Augustus* enter'd *Alexandria*, fifteen Years before; from whence he concludes, that the same Gods had carried on the Success of both.

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Sic tauriformis volvitur Aufidus,
 Qui regna Dauni præfuit Appuli,
 Cum sævit, horrendamque cultis
 Diluvium meditatur agris;
 Ut barbarorum Claudius agmina
 Ferrata vasto diruit impetu,
 Primosque & extremos metendo,
 Stravit humum, sine clade victor;
 Te copias, te consilium, & tuos
 Præbente Divos. nam tibi, quo die
 Portus Alexandria supplex
 Et vacuam patefacit aulam,
 Fortuna lustro prospera tertio
 Belli secundos reddidit exitus,
 Laudemque & optatum peractis
 Imperiis decus arrogavit.
 Te Cantaber non ante domabilis,
 Medusque & Indus, te profugus Scythes
 Miratur, ô tutela præfens
 Italiæ, dominæque Romæ.

25 riformis Aufidus, qui
 præfuit regna Dauni Ap-
 puli, volvitur, cum sæ-
 vit, meditaturque horren-
 dam diluvium cultis a-
 gris, ut Claudius diruit
 vasto impetu agmina fer-
 rata barbarorum, & vic-
 tor, metendo primos extre-
 mosque, stravit humum
 hostium cadaveribus sine
 clade sui exercitus: te
 præbente copias, te præ-
 bente consilium, & tuos
 divos. Nam quo die A-
 lexandria supplex pate-
 fecit tibi portus, & vacu-
 am aulam, tertio lustro
 fortuna prospera reddidit
 secundos exitus belli, &
 arrogavit laudem opta-
 tumque decus imperiis per-
 actis. Te Cantaber non
 ante domabilis, Medusque
 & Indus, te Scythes pro-
 fugus miratur, O Auguste,
 præfens tutela Italiæ, Ro-

ANNOTATIONS.

both. One cannot see any thing more de-
 licate, nor better Conduct in the way of
 arguing. Horace takes all advantages to em-
 bellish and set off the Subject he treats of,
 in all the Circumstances that can adorn it
 with Admiration. How artfully doth he
 lay hold of this Occasion, to bring to the
 Remembrance of Augustus that happy Day,
 in which he put an end to all the most cruel
 Civil Wars by the Death of Antony, and
 the taking of Alexandria. Alexandria
 supplex. Alexandria is here considered as
 a Woman. Plutarch reports, that all the
 People of Alexandria cast themselves on
 their Knees before Augustus, to implore his
 Mercy.

²⁰ Desert Palaces. Because Augustus
 found neither Antony nor Cleopatra in them,
 they having both laid violent Hands on
 themselves.

²¹ Lustrum. A Term of Five Years;
 see Book II. Ode iv.

²² Propitious Fortune granted this happy
 Success to your Arms. Dacier: Tiberius gain'd
 the Battle against the Grisons, in the Year
 of the City 738. Augustus entered A-
 lexandria in the Month of August 723. The
 Grisons and Boverians being beaten upon
 the same Day of August, to wit, the 29th,
 it is exactly fifteen Years between the one
 and the other Victory. Eusebius, in his
 Chronicon says, that the taking of Alex-

andria was in the 14th Year of Augustus's
 Reign, which was the 723d of the City.
 So that Horace is very exact in his Chrono-
 logy.

Alexandria, a City of Egypt, called by
 the Arabs Alexandrie, and by the Turks
 Scanderia, 125 Miles from Cairo. It has
 a fine Harbour or Haven, but the City de-
 cays daily. There are scarce 8000 Inhabi-
 tants in it. At the Entry of the Harbour,
 there is the Island Pharos, which, by Earth
 and Stones cast into the Sea, joins it. In
 Place of the Fort of Pharos now destroyed,
 the Turks have built, upon the Ruins of it,
 another near the Harbour. Baud.

²³ Hath derived Honour to your other
 great Exploits. Or, Fortune hath now
 added to your other Exploits, the Glory
 you have so much wished for, of overcom-
 ing the Ræti and Vindelici; for this was
 all that Rome wanted to enjoy an entire and
 perfect Tranquillity.

²⁴ Cantabrians; see Book I. Ode xxxvi.

²⁵ Medes; see Book I. Ode xxix.

²⁶ Indians; see Book I. Ode xxii.

²⁷ Scythians; see Book I. Ode xix.

²⁸ Nile. The greatest River in Africa, as
 Ganges and Indus of Asia. It was called by
 several Names among the Ancients, as also
 now by the Moderns. Where its Source
 was, and what the Cause of its Increase.

- 45 unknown²⁹, the *Danube*³⁰, the rapid *Tigris*³¹, and the Ocean, fertile in Monsters³², that roars upon the remote Coasts of *Britain*, hear of your Fame. The warlike *Gauls*³³, who can face Death with an undaunted Resolution, and the cruel *Iberians*³⁴,
50 submit to your Laws; and the *Sicambri*, who delight in Slaughter and Bloodshed, throwing down their Arms, gladly receive the Terms of the Conqueror.

ANNOTATIONS.

was unknown. But later Discoveries settle its Rise on this side the *Æquator*, in the Country of the *Abyssines*, or Christian *Æthiopians*. The *Egyptians* paid divine Honour to it with greater reason than to any other of their portentous Deities; because without it, and its overflowing, their Country would have been a barren Wilderness, and uninhabitable. It dischargeth itself into the *Mediterranean* by nine Mouths, as *Ptolemy*, Book VII. by seven, as *Virgil*, *Ovid*, and others. See *Virgil*, *Æneid*. VI.

v. 800. and *Ovid's Epistle XIV.* v. 107. and *Met.* v. 187. The Course of the *Nile* is 35 Degrees, which (allowing for its Turnings and Windings) makes about 1000 German Miles. It flows from the Summer Solstice to the Autumnal *Æquinox*. The Water is sweet and wholesome, and breeds no Fog or Mist. Here grow Reeds, of which they make Paper; whence *Ovid* calls it *Papyrifera Nilum*, Paper-bearing *Nile*.

²⁹ *Wise*

The KEY.

CICERO recommends *Pompey* to the *Romans* as their General, upon three Accounts; as he was a Man of Courage, Conduct, and Good-Fortune. A Series of Good-Fortune argues a prudent Management in the Person to whom it falls; and not only *Sylla* the Dictator, but several others of the *Roman* Emperors, as is still to be seen upon their Medals, among other Titles, gave themselves that of *Felix*, *Fortunate*. The Heathens, indeed, seem to have valued a Man more for his Good-Fortune, than for any other Quality; and, no doubt, it is very natural to conclude, that the Man, who is successful in all his Undertakings, must have some extraordinary Fund of Merit. *Horace* had been commanded by *Augustus* to celebrate the Victories of *Drusus* and *Tiberius* over the *Grifons* and *Bavarians*. In the Fourth ODE of this Book, he mentions chiefly *Drusus*, because he then had the sole Command; but *Tiberius* being thereafter sent to assist his

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Te, fontium qui celat origines
 Nilusque, & Ister, te rapidus Tigris,
 Te belluosus qui remotis
 Obstrepat Oceanus Britannis,
 Te non paventis funera Galliæ,
 Duræque tellus audit Iberiæ :
 Te cæde gaudentes Sicambri
 Compositis venerantur armis.

45 *mæque dominæ. Te Nilusque, qui celat origines fontium, & Ister, te Tigris rapidus, te oceanus belluosus qui obstrepat remotis Britannis, te regio Galliæ non paventis funera, duraque tellus Iberiæ audit, imò Sicambri gaudentes cæde, venerantur te armis compositis.*
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ANNOTATIONS.

²⁹ *Whose Sources are unknown.* They were unknown to the Ancients, but have been since found in the Kingdom of Goyam in *Æthiopia*, about the 12th Degree of Northern Latitude.

³⁰ *The Danube.* The greatest River in Germany; it runs into the Black Sea. See *Ovid. Met. XI. v. 249*

³¹ *Tigris.* A famous River of *Asia*, the most rapid of all others; it parteth *Mesopotamia* and *Assyria*, joineth with *Euphrates*, one of the four great Rivers of *Paradise*, and so falleth into the *Persian Gulph*.

³² *The Ocean fertile in Monsters.* This Epithet *belluosus* is very beautiful, and agrees wonderfully with the Ocean, that nourishes innumerable Monsters in its Bosom.

³³ *The warlike Gauls.* The Intrepidity of the Gauls, and the Courage and Resolution wherewith they faced Death, is frequently mentioned by ancient Historians. Gauls; see *France, Book III. Ode xiv.*

³⁴ *Cruel Iberians and Sicambri.* See *Spaniard, Book II. Ode xvii.*

The KEY.

Brother, *Horace* here finisheth in this what he had but begun in the Fourth. But his Address in the Beginning is admirable; for, instead of falling immediately upon the Praise of the Two Brothers, he takes occasion to ascribe the Honour and Success of all to the Prudence and Conduct of the Emperor; and that Heaven, whose peculiar Favourite he was, did, for his sake, crown them with Victory and Success. In a word, that it was by him that Peace, Tranquility, and almost all the Blessings that Men can desire upon Earth, continued with, and flowed in upon the *Romans*.

Rodellius fixes the Time of writing this ODE to the Year of the City 741; *Dacier* 740; of *Horace's* Age 53; before CHRIST 11; 1750 Years ago.

ODE XV.

The Praises of AUGUSTUS.

AS I was preparing to sing of Battles, and Cities taken by Storm,
Apollo struck me with his Harp ¹, admonishing me not to
 venture upon the *Tyrrhene* Sea ² in a small Vessel. Your Reign,
⁵ O *Cæsar*, has brought back Fruitfulness to our Fields ³, and re-
 stored to the Capitol the military Ensigns ⁴, recovered from the
 haughty Temples of the *Parthians*, hath shut the Temple of *Janus*,

ANNOTATIONS.

¹ *Apollo struck me with his Harp.* *Dacier*: This is delicately and finely expressed. *Horace* could not compliment and please *Augustus*, more than in telling him, that *Apollo* was so careful of his Honour and Reputation, that he would allow none to celebrate his Praises, unless they were every way qualified for it. His Address will appear still greater, if we call to mind how earnest *Augustus* was, that the World should believe *Apollo* to be his Father and Protector; and that he fought for him at the Battle of *Actium*.

² *Venture upon the Tyrrhene Sea in a small Vessel.* The Meaning is, that, to celebrate the Praises of *Augustus* in the manner he deserved, was too great a Task for him, who had but a small Genius for Poetry. *Des Prez*: *Ne vellem exigua cymba navigare ingens aquor, id est, ne tenui facultate dicendi præditi ad magni Augusti merita laudibus extollenda, me accingerem infelici exitu.* 'That I should not sail the

'great Ocean in a small Boat; that is, that I, endued with a small poetic Vein of Eloquence, to extol and set forth the Merits and Praises of *Augustus*, shall, by endeavouring to do it, come off with bad Success.' *Juvencius*: *Ne res tantas vellem sanare, quibus pro dignitate tractanda par non esset: itaque omisissis laudibus bellieis, de pace dicam, & ubertatem, otium, leges optimæ sancitas, &c. prædicabo.* 'That I should not sing too grand Affairs, which, for their Dignity and Sublimity, I was unable; therefore, laying aside warlike Exploits, I will sing of Plenty, Peace, and Laws well-made and contrived, &c.' *Lambinus*: *Quemadmodum periculosum est parvo navigio in mari Tyrrheno navigare, se non est tatum tenuibus & humilibus versibus res magnas & graves persequi.* 'As it

'is dangerous to sail the *Tuscan* Sea in a small Ship, so it is not safe to write of great and heroic Actions in low and mean Poems.'

³ *Brought back Fruitfulness to our Fields.* During the Time of the Civil Wars, *Rome* and *Italy* had laboured under a Famine; *Augustus*, after he had put an end to the Civil Wars, restored Peace, Plenty, and Tranquillity. *Dacier*: *Rome* and *Italy* had, by the Civil-War, laboured under Famine, but that was not through the Fault of *Augustus*; and they were so far from imputing it to him, that *Dion* says, it was in the Year of the City 731, when *Augustus* was not Consul. It is certain, as I have said, that *Augustus*, after he had put an end to the Civil War, restored Peace and Plenty; for *Horace* says, *Ode v. of this Book*:

*Tutus bos rura perambulat,
 Nutrit rura Ceres, almaque Faustitas.*

'The Ox safely walks the Fields, and Ceres, the Goddess of Corn and bountiful Plenty, nourisheth the Ground.' *Des Prez*: *Hac ætate tuâ cultos vidimus agros, uberesque menses habemus per providentiam tuam, cum antea bellis civilibus aut hostilibus sterilitas & vastitas rura deformarent atque depopularent.* 'In this your Reign we see the Lands cultivated, by your Providence, when before. Barrenness and Wasting, by the Civil Wars and Hostilities, deformed and depopulated the Country.'

⁴ *And restored to the Capitol the military Ensigns.* The Ensigns that had been taken from *Cæsar* and *Antony* by the *Parthians*. These were sent back to *Augustus* by *Pharates*. The Emperor hung them up in the Capitol, till such time as he had finished the Temple he vowed to *Mars*, which was not till six Years after *Horace's* Death.

Henr

ODE XV.

Laudes AUGUSTI.

ORDO.

PHOEBUS volentem prœlia me loqui,
 Victas & urbes, increpuit, lyrâ;
 Ne parva Tyrrenum per æquor
 Vela darem. tua, Cæsar, ætas
 Fruges & agris rettulit uberes;
 Et signa nostro restituit Jovi,
 Derepta Parthorum superbis
 Postibus; & vacuum duellis

PHœbus increpuit me ly-
 ra volentem loqui præ-
 lia, & urbes victas, ne da-
 rem parva vela per Tyrre-
 num æquor. O Cæsar, tua
 ætas & rettulit agris fru-
 ges uberes, & restituit no-
 stro Jovi signa derepta su-
 perbis postibus Parthorum,
 & clausit Janum Quirini

ANNOTATIONS.

Hence he speaks only of the Capitol, and makes no mention of this other Temple.

The Capitol, or Temple of Jupiter Capitolinus, was the Effect of a Vow made by Tarquinius Priscus in the Sabine War; see Livy, Book I. but he had scarce laid the Foundation before his Death. His Nephew, Tarquin the Proud, finished it, with the Spoil taken from the neighbouring Nations, as Livy, in the forecited Book, gives an account. But upon the Expulsion of the Kings, the Consecration was performed by Horatius the Consul. Plutarch, in his Poplicol. The Structure stood on an high Ridge, taking in four Acres of Ground. The Front was adorned with three Rows of Pillars, the other Sides with two. Dion. Halicarnassus: The Ascent from the Ground was by an hundred Steps. Tacitus: The prodigious Gifts and Ornaments with which it was at several times endowed, almost exceed Belief. Suetonius, in the 30th Chap. of the Life of Augustus, tells us, that Augustus gave at one time Two thousand Pound-Weight of Gold, and, in Jewels and precious Stones, to the Value of 500 Sesterces, or 4000 and some odd Pounds of our Money. Livy and Pliny surprize us with the Accounts of the Brazen Thresholds, the noble Pillars that Sylla removed hither from Athens, out of the Temple of Jupiter Olympius; the gilded Roof, the gilded Shields, and those of solid Silver; the huge Vessels of Silver holding three Measures; the Golden Chariot, &c. This Temple was first consumed by Fire in the Marian War, and then rebuilt by Sylla, who, dying before the Dedication, left that Honour to Quintus Calvus. This Temple too was demolished in the Vitellian

Sedition. Vespasian undertook a third, which was burnt down about the Time of his Death. Domitian raised the last and most glorious of all; in which the very Gilding amounted to 12,000 Talents, which is more than 2,138 720 l. of our Money; on which account, Plutarch, in his Poplicola, has observed of that Emperor, that he was, like Midas, the rich King of Phrygia, desirous of turning every thing into Gold. There are very little Remains of it at present, yet enough to make a Christian Church, as Fabricius de Roma, Chap. 9. says.

The Pantheon was built by Marcus Agrippa, Son in Law to Augustus Cæsar, and dedicated either to Jupiter Ultor, or to Mars and Venus, or, more probably, to all the Gods in general, as the very Name (quasi τῶν πάντων θεῶν) implies. The Structure, according to Fabricius, is 140 Foot high, and about the same Breadth. But a later Author has increased (as Mr. Kennet says) the Number of Feet to 158. The Roof is curiously vaulted, and void Plastering left here and there for the greater Strength. The Rafters are Pieces of Brass, of 40 Feet in Length. There are no Windows in the whole Edifice, only a round Hole at the Top of the Roof, which serves very well for the Admission of Light. Diametrically under the Hole in the Top, is cut a curious Gutter, to receive the Rain. The Walls on the Inside are either solid Marble, or incrusted. The Front, on the Outside, covered with Brass-Plates gilt, and the Top with Silver-Plates, which are now changed to Lead. The Gates were Brass, of extraordinary Work and Bigness. This Temple is still standing, with little Alteration, be-

nus⁵, and made Wars to cease, re-established good Order,
 10 curb'd unbridled Licentiousness⁶, and recalled that ancient Vir-
 tue, which did honour to the *Roman Name*⁷, increased our
 Strength, and spread abroad the Fame and Majesty of the Em-
 15 pire, from the Rising to the Setting of the Sun⁸. While *Cæsar*
 is at the Head of Affairs, neither Civil War, nor Foreign Attacks,
 shall disturb our Repose; not Anger, which whets the Sword, and
 20 sows Enmity between wretched Cities⁹. Neither those who
 drink the Waters of the *Danube*¹⁰, the *Geta*¹¹, *Seres*¹², faithless
*Persians*¹³, yea, nor they who inhabit the Borders of the *Ta-*
*nais*¹⁴, shall dare to break through the *Julian Edicts*¹⁵: And we
 25 *Romans*, both on Private and Festival Days¹⁶, in Publick and Do-
 mestic

ANNOTATIONS.

sides the Loss of the old Ornaments, being converted into a Christian Church by Pope Boniface the Third (or as Polydore Virgil has it, by Boniface the Fourth) dedicated to St. Mary and All-Saints, tho' the general Name be St. Mary de Rotunda. The most remarkable Difference is, that whereas heretofore they ascended by twelve Steps, they now go down as many to the Entrance.

⁵ *Hath shut the Temple of Janus.* This was a square Piece of Building, (some say of entire Brass) so large as to contain a Statue of *Janus* five Foot high; it had brazen Gates on each side, which used always to be kept open in time of War, and shut in time of Peace. By this therefore *Horace* means, that *Augustus* had restored Peace and Tranquillity to the Empire. *Dacier*: There are three or four Temples of *Janus* in *Rome*; but that which *Horace* speaks of here, is *Janus Bifrons*, or *Janus Geminus*, the *Janus* with two Faces, or Double *Janus*, which *Romulus* built. This Temple was always open in time of War, and shut in time of Peace; so that it was without Gates all the time of *Romulus's* Reign, and first shut by his Successor *Numa*, who gave it Gates. From *Romulus* to *Augustus's* Time, it was but twice shut, and *Augustus* shut it thrice in his own Reign. *Suetonius*, Cap. 22. *Janum Quirinum semel atque iterum à condita urbe memoriam ante suam clausum, in multo breviori temporis spatio, terrâ marique pace partâ, ter clausit.* 'The Temple of the Roman *Janus* twice shut from the Building of the City before his Time, in a much shorter Space of Time, Peace both by Land and Sea being obtained, he thrice shut.'

Janus, the most ancient of the Gods, *Juvenal* VI. v. 393. at least in *Italy*; for

he entertained *Saturn* arriving here, and therefore they sacrificed first to him.—*Ovid*, *Fast.* I. v. 17. He brought into *Italy* the Use of Wine, and of Temples and Altars. His Images were made with two Faces, one looking backward, the other forward, to denote both Retrospect and Prospect, with a Staff of white Thorn in one Hand, and a Key in the other; whence he is called *Cluvius* and *Patulcius*; see *Ovid*, *Fast.* I. v. 89. and *Macrobius*, *Saturnalia* I. v. 19.

⁶ *Re-established good Order, curb'd unbridled Licentiousness.* *Ordinem restituit.*—*Rodellius*: *Nempe morum magistrum creatus, anno 735.* Good Order. *Rodellius*: 'Namely being created Master of Manners, in the Year of the City 735.' *Augustus* corrected all the Disorders and licentious Abuses of the *Romans*, by his own Laws and Example. *Dacier*: For *Horace* says, *Od.* v. of this book:

*Nullus polliuitur casta domus stupris:
 Mox & lex maculosum edomuit nefas.*

'The chaste House is not polluted with any kind of Lewdness: And now the Law has conquered the unlawful wicked Stain.' This he calls here *culpas*.

⁷ *And recalled that ancient Virtue which did honour to the Roman Name.* *Dacier*: Their Religion, Temperance, Justice, Fidelity, Patience, Frugality, and all those good Qualities, which appeared with so much Lustre in the old *Romans*, which made them Conquerors of the World; *Horace*, therefore, could not say any thing greater in the Praise of *Augustus*, than to give him the Glory of having corrected the Abuses and Vices of the Age he lived in, and in bringing them to live, as their Forefathers, adorned with all these Virtues.

⁸ *Ad*

Janum Quirini clausit; & ordinem
Rectum evaganti frena licentiæ

Injecit, emovitque culpas,

Et veteres revocavit artes;

Per quas Latinum nomen & Italæ

Crevere vires, famaue, & imperi

Porrecta majestas ad ortum

Solis ab Hesperio cubili.

Custode rerum Cæsare, non furor

Civilis, aut vis exigit otium;

Non ira, quæ procudit enses,

Et miseras inimicat urbes.

Non qui profundum Danubium bibunt,

Edicta rumpent Julia; non Getæ,

Non Seres, infidive Persæ,

Non Tanaim prope flumen orti.

10 vacuum duellis, & injecit
rectum ordinem, & frena
vaganti licentiæ, emovit-
que culpas, & revocavit
artes veteres, per quas La-
tinum nomen, & Italæ vi-
res crevere; famaue &
majestas imperii porrecta
est ab Hesperio cubili, ad
15 ortum solis. Cæsare custode
rerum, non furor civilis,
aut vis, exigit otium;
non ira quæ procudit enses,
& inimicat miseras urbes.
20 Populi qui bibunt profun-
dum Danubium, non rum-
pent edicta Julia; non Ge-
tæ, non Seres, Persæve in-
fidi, non qui orti sunt pro-
pe flumen Tanaim.

ANNOTATIONS.

⁸ And spread abroad the Fame and Ma-
jesty of the Empire from the Rising to the
Setting of the Sun. Ab Hesperio cubili,
from the Western Bed. This is a Circum-
locution, or Periphrasis, for the West; be-
cause the Sun sets in that Quarter, in the
Atlantic Ocean, where, in appearance to
us, the Sun, as it were, lies down, and dis-
appears from our Sight.

⁹ Which whets the Sword, and sows
Enmity between wretched Cities. Et mis-
eras inimicat urbes. Dacier: For inimicas
urbes ut sint miserae. 'Sets Towns at va-
riance, that they may be miserable.'

¹⁰ Neither those who drink the Water
of the Danube. Des Prex: Nempe Suevi,
Norici, Vindelici, Daci, Pannonii, Germa-
ni. 'To wit, the Switzers, those of Nu-
remberg, a populous City of Frankland in
Germany, famous for Artificers, the Ba-
varians, Hungarians, Germans.' The
Danube is the greatest River in Europe:
As it passeth by Illyricum, it changeth its
Name, and is called Ister; it receiveth into
it sixty more Rivers; ariseth in the lowest
Side of Germany out of the Hill Abnoba,
and runneth through Bavaria, Austria,
Hungary, Servia, Bulgaria, Moldavia,
Bessarabia, and Part of Tartary, into the
Euxine Sea. See Pliny, Book III. 18. Ovid.
de Ponto, l. 8, 11.

¹¹ Getæ. A People of Thrace, inhabiting
the Borders of the Ister.

¹² Seres; see Book I. Ode xxix.

¹³ Persians; see Book I. Ode xxi. They
are called perfidious, because they had sworn
to Crassus, and yet treacherously slew him.

¹⁴ Tanais; see Book III. Ode x.

¹⁵ Julian Edicts. Edicta Julia. Da-
cier: Augustus was not satisfied with re-
touching and re-establishing the Laws already
received; but made new ones, which were
called Leges Juliae; as Julia Sumptuaria,
for the Regulation of Eating and Drinking;
Lex Julia de Maritandis Ordinibus, &c.
But, by Edicta Julia, we are to understand
here, the Commands he had laid upon the
Conquer'd Nations.

¹⁶ On Private and Festive Days. Pro-
festis lucibus & sacris. Dies profesti, or
profestæ lucis, were Days allotted for the
Civil Business of Men. Dies sacri, or festi,
Feast-Days set apart for the Celebration of
Religious Rites. We have here a very beau-
tiful Opposition: The conquer'd Nations
would content themselves not to break the
Laws, the Fear of Punishment would re-
tain them in Obedience. But their Grati-
tude could not find Ways to express itself:
They would sing his Praises on Days of pub-
lick Rejoicing, and bless him at home in
their private and domestick Entertainments.
Dacier: This answers equally to the Luci-
bus profestis and Lucibus sacris, the Working
Days and Holy-Days. Horace speaks here of
the Second Table; for then their Joy be-
gan to warm itself; they made their Liba-
tions, and sang the Praises of the Heroes;
and, that this Joy may be the more solemn,
he adds, with our Wives and Children.
They bore a Part in this Rejoicing and
Thanksgiving; first, they pray to the Gods
after our manner; after they approach the
Table, they made Prayers and Oblations.
Bacchus; see Book I. Ode vii.

mestick Feasts, will, with our Wives and Children, having first solemnly invoked the Gods, celebrate, after the manner of our Ancestors, joining our Voice to the Flute, our great Captains renowned for their Virtue; we will sing of *Troy* ¹⁷, *Anchises* ¹⁸, and the Progeny of beauteous *Venus*.

ANNOTATIONS.

¹⁷ *Sing of Troy*. After saying, that the Romans would celebrate, at their Festivals, the great Actions of their Heroes, he refers all their Praises to the Family of *Augustus*, by saying, that the ordinary Theme of their Song would be *Troy*, *Anchises*, and the Descendants of *Venus*, i. e. *Julius Cæsar*, and *Augustus*, who valued themselves upon their Descent from *Æneas*.

¹⁸ *Anchises*. The Son of *Cappis*, and Father of *Æneas*. In his Youth, he fed Cattle at the foot of *Ida*, that is, by the River *Simois*, as *Homer*, *Iliad* II. or at the Top, according to *Hesiod*. *Virgil* followeth *Homer*, *Æneid* I.

The KEY.

A Grateful Heart is never weary of Acknowledgement, but lays hold on every Opportunity to express its Sense of Favours received. *Horace*, not contented with what he had said of *Augustus* in the fifth and preceding Ode of this *Book*, here celebrates his Victories in a particular Poem by itself. He intended a much larger Work, but was hindred by *Apollo*, jealous that he had not a Genius equal to so great a Task: However, he takes occasion thence to speak of the Emperor's great Actions, and that Tranquillity and Happiness which through him the Empire enjoyed. *Dacier* says that it is one of the finest ODES of *Horace*.

Pere Sanadon places the writing of this ODE in the Year of the City 744; *Dacier* and *Des Prez* in the 741; of *Horace's* Age 54; before CHRIST 10; so that from this present Year 1739, it is 1749 Years old. *Sanadon* makes it in the 57th Year of his Age, the Year before he died, which is not so probable, because he writ nothing after *Epistle* II. *Book* II. which was written in the 56th Year of his Age.

Nosque & profectis lucibus & sacris,
 Inter jocosæ munera Liberi,
 Cum prole, matronisque nostris,
 Rite Deos prius apprecati,
 Virtute functos, more patrum, duces,
 Lydis remisso carmine tibiis,
 Trojamque, & Anchisen, & almæ
 Progeniem Veneris canemus.

25 | *Nos autem & lucibus pro-*
fessis & sacris, inter mune-
ra jocosæ Liberi, cum prole,
matronisque nostris, prius
rite apprecati Deos, cane-
mus, more majorum tibiis Ly-
dis remisso carmine, duces
 30 | *functos virtute, Trojamque*
& Anchisen. & progeniem
almæ Veneris.

A N N O T A T I O N S.

I. v. 621. As also *Hesiod*, and *Ovid*, *Ep. xvi.* and carried him to *Sicily*, where he died.
 v. 293. where the Poets feign he lay with *Aeneas* instituted there an anniversary Fe-
Venus, and got *Aeneas*. When *Troy* was in stival in Memory of him, *Aeneid. V. v. 45.*
 Flames, his Son carried him through them &c. *Aeneas*; see *Ode vi.* of this Book.
 on his Shoulders, put him aboard of a Ship, *Venus*; see *Book I. Ode ii.*

THE
ODES or EPODES
OF
Q. HORATIUS FLACCUS.
BOOK THE FIFTH.

P R E F A C E.

AS to the Title of this Book, Chabotius : *Liber Epodōn* cur ita inscriptus sit è grammaticis discendum videtur, præcipueque à Diomede & Mario Victorino, qui de ratione hujus vocis ἐπωδός, & vi ejusdem rectius quam reliqui, videntur plerique sensisse. Horatius, inquit, ita hunc Librum appellavit, quod longioribus singulis versibus singuli breviores accinantur, qui ἐπωδοὶ vocantur.— Fabius, Lib. X. Cap. i. expressius mihi videtur hoc notare : Iambus, ait, non sanè à Romanis celebratus est, quanquàm illi Epodos intervenire non reperiatur. Docent enim carminis unum genus esse, in quo versus ita inter se connexi sunt, ut alter sine altero audiri non possit : quorum prior προωδικός, i. e. præcinens ; posterior ἐπωδικός, quasi succinens, vocatur, ut in Elegia longus & hexameter est προωδικός, brevior & pentameter ἐπωδικός. Inveniuntur quidem breviores versus longioribus accini in quatuor Odis antecedentium librorum, qui tamen libri ἐπωδῶν minimè vocantur, idque meritò, quia non est illic, ut hic, perpetua hæc ἐπωδῶν ratio. Why this Book of Epodes was so intitled, seems best to be learnt from the Grammarians, and especially from Diomedes and Marius Victorinus, who seem to have had a better Notion of the Sense and Import of this Word, than most of the other Commentators. Horace, say they, so called this Book, because every short Verse was sung so as to answer to every long one before it, which are called Epodoi. Facius, Book X. Chap. i. seems to me to have expressed the Derivation more fully : Iambus, saith he, was not much used by the Romans, altho' the Epodos is not found to come in between. The

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O D A R U M

S I V E

E P O D O N

Q. HORATII FLACCI
LIBER QUINTUS.

P R E F A C E.

Grammarians also say, that there is a kind of Poem, in which the Verses are so connected, that the one cannot be heard without the other; the first of which is called προδικός, that is, sung before, or first; the latter ἐπωδικός, as if it were, Singing after another; as in Elegiac Verse, the Long and Hexameter is προδικός, the Shorter and Pentameter ἐπωδικός. Indeed there are to be found, in four Odes of the preceding Books, short Verses to be sung to longer ones, which yet are not called *Epodes*, and that deservedly, because there is not there, as here, a continual Strain of this kind of Verses.

Dacier is of the same Opinion with Chabotius, and says, that *Epode*, in the Lyric Poems of the Greek, is the third Part of the End of the Ode or Song, that is to say, where the Poem or Song is divided into a *Strophe*, *Antistrophe*, and *Epode*; for the Word *Epode* signifies properly the End of a Song. In this kind of Odes they shut up and end the Song with a short Verse, which they call *Epode*. For Proof of this, Dacier quotes another Passage from Marius Victorinus, who lived in the fourth Century, and of consequence nearest to Horace's Time. *Epodos est tertia pars aut periodus lyricæ Odes. Igitur quæ post Strophem, & Antistrophem, Epodon dicebant. Ἐπᾶδειν quidem est supercanere; hinc sumptum vocabulum in has Epodos, quæ binos versus impares habent, nam ut illæ canticum finiebant, sic hæ sensum versu insequenti.* An *Epode* is the third Part of a Lyric Ode, or the End of a Lyric Ode, after the *Strophe* and *Antistrophe*, and therefore that which follows, was called *Epodus*. Indeed ἐπᾶδειν, in Greek, is to sing after another. Hence this Word is taken to denote those Odes which have two unequal Verses; for as the *Epode* ended the Song, in Lyric Poetry,

P R E F A C E.

try, so those short Verses finished the Sense of the following Verse. According to this Explication, there are only Ten Odes of this Book which deserve the Name of *Epodes*; for the other Eight are of another kind of Verse. So that *Terentianus Maurus* reckons that there are only Ten Odes, which merit the Title of *Epode*; for speaking of *Dimeter Iambics*, he says, *Tales trimetris subdidit Flaccus suis, ut carmina ostendunt decem*:

Ibis Liburnis inter alta navium,

Amice, propugnacula.

Archilochus isto sævit iratus metro

Contra Lycamben & filias.

Such are the Verses which *Horace* has added to his *Trimeters*, in Ten Poems or Odes, which we have of him, as that which begins: *You will sail in Galleys amongst the high Forecastles of Ships.* *Archilochus in Passion, was the first who composed that sort of Verse against Lycambe and her Daughters.*

Du Hamel,

E P O D E I.

To MÆCENAS.

Who preparing to go to the War at *Ætium*, HORACE offers to accompany him.

O My dear Friend *Mæcenas*¹, you will then, in light *Liburnian* Galleys², venture among the towering Bulwarks of *Antony's* Ships³, willing, at all Hazards, to follow the Fate of *Cæsar*⁴. What shall I do⁵, to whom, while I can enjoy you, Life

A N N O T A T I O N S.

¹ My dear Friend *Mæcenas*. *Dacier*: When *Horace* wrote this Ode, he had the Honour of having been reputed, for ten Years, one of *Mæcenas's* greatest Favourites. *Horace* might very well therefore take the Liberty to address his Patron with the Epithet of *Friend*. *Lambinus*: *O amice Mæcenas, non est quod quisquam dicat non convenire pudori Horatii Mæcenatem amicum appellare: nam Horatius erat amicus inferior, Mæcenas potentior.* 'O Friend *Mæcenas*, there is no reason why any one should say, that it is not agreeable to *Horace's* Modesty, to call *Mæcenas* Friend: for *Horace* was a Friend of an inferior Rank, *Mæcenas* of a superior, and more powerful.' So Ode xviii. Book II. *Nec potentem amicum flagito.* 'Nor do I importune my powerful Friend *Mæcenas* for more.'

² Light *Liburnian* Galleys. *Dacier*: The *Liburni* were a People of *Illyrium*, now called *Croatia*. They were properly Corsairs, who lived upon Piracy, and had light expedite Vessels of two Banks of Oars, fit for pursuing the Prey with the greater Speed. Hence all light-built Ships, that were good Sailors, though they might have four Banks of Oars, were called *Navis Liburnæ*.—*Horace* and *Propertius* give the same Name to the Ships that *Augustus* made use of against *Antony* in the Battle of *Ætium*. *Cleobotius*: *Ibis*, i. e. *navigabis, pugnabis classis Liburnorum.* 'You will go, that is, you will sail and fight in a Navy of Galleys; quorum operâ Cæsar victoriam reportavit at Ætiaco prælio; by the Assistance of which Vessels *Cæsar* gained the Victory'.

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P R E F A C E.

Du Hamel, of all the Commentators, has the strangest Notion of this Title of *Epodes*: *Hic autem ideo dicitur Epodon, quòd in ipso turpiculæ Horatii Odæ, quas edere ipse noluerat, contineantur, ἀπὸ τῶν ἐπωδῶν, obscænorum.* For here it is called the Book of *Epodes*, because herein are contained the obscene Odes of *Horace*, which he himself would not allow to be published, ἀπὸ τῶν ἐπωδῶν in the *Greek*, from its Obscenity. Since *Du Hamel* is one of the purging Commentators, I must allow him to differ from the rest. But how can he prove that they were not published in *Horace's* Time? For as *Dacier* and others say, that this Book was so far from being writ after the preceding Four, that, in point of Time, most of the *Epodes* were writ before, as *Epode* ix. before *Ode* xxxvii. of the first Book; how could *Du Hamel* have the confidence to say, that *Horace* would not allow them to be published in his Life-time?

E P O D E I.

Ad MÆCENATEM.

Cui ad bellum Aëtiacum ire paranti, offert se comitem.

I BIS Liburnis inter alta navium,
Amice; propugnacula,
Paratus omne Cæsaris periculum
Subire, Mæcenas, tuo.
Quid nos? quibus te vita fit superstitute

ORDO.
O Amice Mæcenas, i-
bis Liburnis navi-
bus inter alta propugna-
cula navium, paratus
subire tuo periculo, omne
periculum Cæsaris. Quid
nos agemus, te superstitute,

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at the Sea-fight of *Aëtiæ*, *Florus*: *Cæsaris naves à triremibus in senos non amplius ordines creverunt.* *Florus* says, 'that the Size of *Cæsar's* Ships ascended from three to six Ranges of Oars, and no more.'

Aëtiæ, a Promontory of *Epirus*, famous for the Naval Victory which *Augustus* gain'd there over *Mark Antony* and *Cleopatra*, in the Year of the City 723. In memory whereof, *Augustus* built a City here, calling it *Nicopolis*, that is, the City of Victory; now called the Cape of *Trigalo*.

³ The towering Bulwarks of *Antony's* Ships. *Florus*, Book IV. Chap. 11. *Antonii naves à senis in novenis remorum ordinibus, ad hoc turribus, æque tabulatis allevantur castellorum & urbium specie, non sine gemitu maris, & labore ventorum ferebantur.*

'The Ships of *Antony* rose from six to nine Banks of Oars; besides, being rais'd with Towers and high Decks, they look'd at a distance like so many Castles or Cities; so that they were carried along not without a Groaning of the Sea, and a prodigious Fatigue of the Winds.'

⁴ *Willing, at all Hazards, to follow the Fate of Cæsar.* *Dacier*: This is finely expressed; and *Horace*, in saying that *Mæcenas* was always prepared to accompany *Augustus* in all Encounters that he should have with his Enemies, both compliments his Patron, and would have *Augustus* take notice how ready he was to bear a share in all Dangers with him.

⁵ What shall I do. *Quid nos.* *Chabotius*: *Ellipsis est hæc, quid nos oportet, vel quid*

Life is pleasant ; if otherwise, a Burden ⁶ ? Shall I obey you, and live in Ease ? This will lose its Relish by your Absence. Must I promise to bear this Fatigue with the Courage and
 10 Resolution of a true Hero ? I will bear it, and follow you, undaunted ⁷, through the most unpassable Summits of the *Alps* ⁸, and the frightful Deserts of *Mount Caucasus*, yea, even to the
 15 farthest Bounds of the West ⁹. Perhaps you will enquire, What Service can you expect from a Man so weak and unfit for War ¹⁰ ?
My dear Friend, when I am with you, my Fear will be less, which always increases in Absence ¹¹ ; like a Bird sitting by her un-
 20 feather'd Young, who, when they are out of her Sight, fears more the Approach of Serpents ¹², though her Presence can afford them no Help. I will willingly undergo the Fatigues of this Campaign, and many more, for your sake ¹³. Not that I may
 25 have more Oxen to draw the Plough ¹⁴, or different Pastures, that my Flocks may pass from *Calabria* into *Lucania* ¹⁵, before the

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quid nos fiet ? 'What shall I do ? There is an *Ellipsis* here ; what must we do ? 'what shall become of us ?' *Dacier* : This is not the only Place where *Horace* hath spoken of himself in the Plural Number ; but even this Passage is sufficient to convince the Learned, that the *Latins* were sometimes accustomed to speak after this manner.

⁶ *If otherwise, a Burden.* *Horace* tells *Mæcenas*, *Book II. Ode xvii.* in Terms yet more strong and expressive, that his Life was bound up in his ; and that it would be impossible for him to survive the Loss of so dear a Friend.

Ab ! te meæ si partem animæ rapit
Maturior vis, quid moror altera ?
Nec carus æquæ, nec superstes,
Integer ?

'Alas ! should the Destinies hasten your Fate, and ravish from me the better Half of myself, why should I, the remaining Half, delay any longer ; I who am less dear to myself, and cannot survive entire without you ?' The whole of this Ode breathes the sincerest Love and Friendship, and the Poet expresses himself in the most tender and affecting manner imaginable.

⁷ *And follow you undaunted, &c.* This is a farther Instance of the great Affection that *Horace* had for *Mæcenas*.

⁸ *Through the most unpassable Summits of the Alps.* *Des Prez* : *Quæ quidem superasse tanti stetit ipsi Annibali, aliisque. Vide Tit. Liv. Lib. xxi. Cap. 36. & sequen. Istos montes, quibus Italia quasi vallatur, transcendisse quoque mirum fuit, atque in portento*

prope majores habuere. Plin. Proem. Lib. xxxvi. 'Which to pass over, cost *Hannibal* and others so much pains. See *Tit. Liv. Book xxi. Chap. 36.* and what follows. These Mountains with which *Italy* is, as it were, walled in, or inclosed, to pass over them, was counted a Wonder, and next to a Miracle, by our Forefathers. *Pliny*, in his Preamble of *Book* 'xxxvi.'

⁹ *And the frightful Deserts of Mount Caucasus, even to the farthest Bounds of the West.* *Caucasus*, an high Hill in *Asia*, between the *Euxine* and *Caspian* Seas, called also *Goramas* ; it is situated above *Iberia* in *Albania*, on the North Part. It is of great Height, rocky, and full of Trees.—Here, they say, *Prometheus* lay bound, an Eagle or Vulture feeding upon his Liver. See *Valer. Flac. v. 161. vi. 612. and vii. 55. and Ode xxii. Book I.* It was uninhabitable, because Snow and Ice were continually Winter and Summer covering it. Even to the farthest Bounds of the West. *Des Prez* : *Ad Gaditanum usque oceanum, ultra columnas Herculis, quem mundi finem statuerant Romani versus Occidentem.* 'Even to the Ocean or Bay of *Cádiz*, or *Cales*, beyond *Hercules's Pillars* (the Straights of *Gibraltar*) which the *Romans* made the Bounds of the World towards the West.'

¹⁰ *Perhaps you will enquire what Service you can expect from a Man so weak and unfit for War.* *Dacier* : *Horace*, after the Battle of *Philippi*, had reason to say that he was not fit for warlike Exploits. *Roges*, *Lambinus*, *Quæras fortasse, quid ego*

Jucunda; si contra, gravis:
 Utrúmne jussi persequemur otium
 Non dulce, ni tecum simul?
 An hunc laborem mente laturo, decet
 Quâ ferre non molles viros?
 Feremus; & te, vel per Alpium juga,
 Inhospitalem & Caucaſum,
 Vel occidentis uſque ad ultimum finum
 Forti ſequemur pectore.
 Roges, tuum labore quid juvem meo,
 Imbellis ac firmus parum.
 Comes minore ſum futurus in metu,
 Qui major abſentes habet:
 Ut aſſidens implumibus pullis avis
 Serpentium allapſus timet
 Magis relictis; non, ut adſit, auxili
 Latura plus præſentibus.
 Libenter hoc & omne militabitur
 Bellum in tuæ ſpem gratiæ:
 Non ut juvenicis illigata pluribus
 Aratra nitantur meis;
 Pecufve Calabris ante ſidus fervidum
 Lucana mutet paſcua:

vel ut pecus mutet paſcua Lucana Calabris ante ſidus fervidum:

vita ſit jucunda; ſi contra, gravis? Utrúmne jussi à te, persequemur otium, non dulce, ni simul tecum? An laturo fumus bunc laborem ea mente, quâ decet viros non molles ferre? Feremus; & ſequemur te forti pectore, vel per juga Alpium, & Caucaſum inhospitalem, vel uſque ad ultimum finum occidentis. Roges, quid juvem ego imbellis ac parum firmus tuum laborem, meo labore? Reſpondeo, comes minore futurus jam in metu pro te, qui major habet abſentes: ut avis aſſidens pullis implumibus, magis iis relictis timet allapſus ſerpentium, non latura plus auxilii, ut (etiã) adſit, præſentibus. Hoc & omne bellum libenter militabitur in ſpem tuæ gratiæ: non (nequaquam) ut aratra illigata pluribus meis juvenicis nitantur:

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comes tibi profuturus, qui neque admodum ſum bellicoſus, neque valde robuſto corpore. 'You may perhaps ask what Advantage I can be to you as a Companion to go with you, who am neither of a warlike Diſpoſition, nor very ſtrong Body.'

'When I am with you, my Fear will be leſs, which always increaſeth in Abſence. Chabotius: Hic interpretor, qui metus gravius exercet & ex cruciat abſentes, quàm præſentes. 'Here I expound it, which Fear more grievouſly ſeiſeth and tormenteth the Abſent.' Dacier: Theſe Dangers to which our Friends expoſe themſelves, when abſent from us, appear much greater than when we are preſent with them.'

'Like a Bird ſitting upon her unſeathered Young, who, &c. fears more the Approach of Serpents. Des Prez: Nam quidam præſens ego te juvare plurimum ſpem, ſicut avis, eſſi pullis aſſideat, parum eos defendit à ſerpentibus; attamen iis relictis abſens magis timet. 'For truly I, when preſent, hope to aſſiſt you much, as the Bird, altho' ſhe ſitteth on her young ones, yet is not able to defend them from Serpents, yet leaving them, is more concerned for their Safety.'

¹³ I will willingly undergo the Fatigues of this Campaign, and many more, for your ſake. Des Prez: Hoc igitur bellum quantumvis grave adibo intrepidus, ut te præſente fruor. O Mæcenas, tibi que meum amorem teſtificor. 'This War therefore, however grievous, I will undauntedly, and without Fear, endure, that I may enjoy your Preſence, O Mæcenas, and teſtify my Love to you; upon no other deſign, but that I may always have that Reſpect, Favour, and Friendſhip, which you have hitherto bore towards me.'

¹⁴ Not that I may have more Oxen to draw the Plough. Horace here acquaints Mæcenas, that he had no mercenary nor covetous Deſigns in going along with him; that it was not with a View, when they came back, that Mæcenas ſhould enlarge his Bounty and Liberality to him, by giving greater Herds of Cattle, or more Lands and Paſtorage; he prevented Mæcenas from having any ſuch Thoughts before, by ſaying, it was only his Love and Friendſhip he courted.

¹⁵ Or different Paſtures, that my Flocks may paſs from Calabria into Lucania. Da-

the Rising of the Dog-Star ¹⁶; nor that my Country-Seat, built upon the Declivity of a Hill near *Tusculum* ¹⁷, may extend its
 30 Inclosures to the Walls thereof built by the Son of *Circe*. *I have no need of these Things*. Your Bounty has already enriched me more than enough ¹⁸. I want not to amass Riches, either to hide them in the Earth, as covetous *Chremes*, or squander them away like a Spendthrift Heir ¹⁹.

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tier: The Shepherds brought their Flocks or Herds in the Winter to one Place, and in the Summer to another. *Varro*, in his Chap. i. of his second Book of *Agriculture*. *Neque eadem loca aestiva & biberna, idonea omnibus ad pascendum. Itaque greges civium longè abiguntur ex Apulia in Samnium aestivatum, atque ad Publicanum profitentur, ne si inscriptum pecus paverint, lege Censoria committant.* Nor are the same Pastures, Summer and Winter, fit for feeding all sorts of Sheep and Cattle. Therefore the Flocks of Sheep are driven far from *Apulia*, to feed in the Summer-time at *Samnium*, and they give an account of them to the Farmer of the Customs, lest, if they feed their Flocks or Cattle unregistered, they should incur the Penalty of the *Censorian Law*.

Lucania, a Country of *Italy*, in the Kingdom of *Naples*, between *Apulia* and the *Tuscan Sea*, famous for Pastures. *Calabria*, the most southern Part of the Kingdom of *Naples*, called also *Magna*

Gracia; lying between the *Sicilian* and *Ionian Seas*; it brings forth Fruit twice in a Year. It aboundeth much with Bees and Cattle. See *Pliny*, Book III. 2.

¹⁶ Before the Rising of the Dog-Star, The hottest Time of Summer, when the Sun enters *Leo*. The Dog-Days begin the 19th of *July*, and end the 27th of *August*.

¹⁷ Nor that my Country-Seat, built upon the Declivity of a Hill near *Tusculum*.—*Lambinus*: *Nec (inquit Horatius) ut villa mei fundi Tusculani perveniat, & producat usque ad mœnia Circæ.* Nor (says *Horace*) that the Mansion-house on my Estate should reach and extend itself to the Walls of *Tusculum*, built by *Telegonus* the Son of *Circe*.

Tusculum is a City of *Italy*, about 12 Miles from *Rome*, built on an Eminence, where many of the *Roman Nobility*, and *Virgil* and *Horace* also had Country-Seats. It is at this day a Bishop's See; one of the six eldest Cardinals hath the Title of Bishop of *Tusculum*. *Baud.*

18 *Yew*

The KEY.

THE Pleasures and Advantages of Friendship are considered by all as great Ingredients of human Happiness. We very rarely meet with the Practice of this Virtue in the World. Every Man is ready to give a long Catalogue of those Virtues and good Qualities he expects to find in the Person of a Friend; but very few of us are careful to cultivate them in ourselves. Love and Esteem are the first Principles of Friendship, which always is imperfect where either of these two are wanting: As on the one hand, we are soon ashamed of loving a Man whom we cannot esteem; so, on the other, though we are truly sensible of a Man's Abilities, we can never raise ourselves to the Warmth of Friendship, without an affectionate Good-Will towards his Person. The many and great Favours which *Horace* had received from *Mæcenas*, filled him with so great a Love and Esteem for his noble and generous Patron, that he laid hold of all Opportunities

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Nec ut superni villa candens Tusculi

Circæa tangat mœnia.

Satis superque me benignitas tua

Ditavit: haud paravero,

Quod aut, avarus ut Chremes, terrâ premam;

Discinctus aut perdam ut nepos.

30

nec ut villa candens superni Tusculi, tangat Circæa mœnia. Benignitas tua ditavit me satis superque. Haud paravero, quod aut premam, condam, terrâ, ut avarus Chremes, aut perdam ut nepos discinctus.

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¹³ Your Bounty has already enriched me more than enough. Des Prez: Horatius à Mæcenare donatus fuerat prædiis aliquot, ut jam dixi: iis vero se planè contentum esse, nec plura fugitare prædicat. Horace had been complimented by Mæcenas with some Lands in the Country, as I have already said; he really says that he is altogether contented with that Present, and doth not desire more.

¹⁹ I want not to amass Riches, either to bide them in the Earth, as covetous Chremes, or squander them away like a Spendthrift Heir. Dacier: Great Riches ordinarily bring these two Extremes along with them, either Profusion, that is, Prodigality, or Avarice. My Mind (saith Horace) is not so greedily set on getting Riches, as to labour by all means, tho' ever so unjust, to procure them, neither am I so solicitous to keep what I have already got, as, like covetous old Chremes, in Terence, to hide

them under Ground; nor would I, like the prodigal Spendthrift, luxuriously squander away my Substance. Des Prez: Absit etiam ut opes habeam, quas malè perdam ac prodigè effundam. Far be it also from me, that I should have Riches, which I may foolishly lose, or prodigally squander away. Nepos, beside the ordinary Signification of a Grandson, also often signifies a Prodigal or profligate Person. Juvenius: Vel quia pueri, patre mortuo, cum in avi tutela veniunt, vulgè evadunt libidinosi ac nequam; sunt enim avi patribus indulgentiores, & à pueris, patris metu solutis, facillè contemnuntur. Because Boys, their Fathers being dead, when they come under the Guardianship of their Grandfathers, commonly become lustful and wicked. For Grandfathers are more indulgent to them than their Fathers, and being freed from the Fear of their Fathers, Boys easily despise their Grandfathers.

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nities to express it, and shew his Sincerity, that there were no Hazards nor Dangers of Life to which his dear Friend should be exposed, that he would not accompany him in them, and have an equal Share with him. Horace hearing that Mæcenas was preparing to go with Augustus against Mark Antony and Cleopatra, in that Expedition where they were totally defeated in the Sea-Engagement at Actium, resolves to go with him, and share his Fortune with his dear Friend, who did not go, as appears from Epode ix. addressed to Mæcenas at Rome, when the News of that Victory came. We may believe Horace's Sincerity, that, if his Patron had gone, he would have gone with him. Dacier is of opinion, that Augustus took several of the Senators and Knights with him in this Expedition; and that Mæcenas, then Governor of Rome, was one of these, tho' Virgil makes no mention of any but Agrippa. Torrentius, and several others of the best Commentators, think, from Epode ix. that Mæcenas did not go, and Dacier, after all he has said upon his going, concludes that it is of no Importance with respect to the explaining the Epode, whether he

The KEY.

went or not. But since *Dacier* himself acknowledges that *Mæcenas* was Governor of the City, it is not probable that *Augustus*, at such a critical Juncture, would take *Mæcenas* with him, and trust the Government of the City to another; his All was at stake, and he knew few upon whose Fidelity to his Interest and Person he could depend, equal to *Mæcenas*. The Beauties of this EPODE I have explained in the Notes.

E P O D E II.

The PRAISES of a COUNTRY-LIFE.

O How happy is the Man, saith *Alphius* the Usurer with himself, who, unconcerned in the Hurry and Bustle of Life, and free from all Usury, lives after the manner of the first Race of Men ¹, and tills his hereditary Lands ² with his own Oxen,
 5 not those of another Man. He is not rouzed by the martial Sound of the Trumpet ³, nor dreads the enraged Sea ⁴. He shuns the Forum ⁵, and is not tied down to a slavish Attendance
 10 upon the Great ⁶. He joins his grown Vines to the high Poplars ⁷, and lops off unserviceable Branches, to graft more useful ones in their Place; or vieweth his lowing Flocks feeding in
 15 a remote Valley, or receiveth the Honey dropping into clean Vessels,

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¹ Lives after the manner of the first Race of Men. The first Race of Mortals were Husbandmen and Shepherds. But perhaps *Horace* does not allude to so remote an Antiquity, and speaks only of the ancient Romans, who lived in the Country, and cultivated their own Fields. *Lambinus*: As the first Race or Generation of Men, Cities not being then built, lived in the Country, and dwelt in Woods; and neither tilled, delved, nor sowed, &c. which Life *Lucretius*, Book V. finely describes. They led their Lives like wild Beasts, strolling up and down in the Fields, in the Heat of the Day, in Caves, and Dens; nor was there found any skilful enough to govern the Plough, nor did they know how to soften the Earth with a Spade, nor to see young Sprigs in the Earth, nor to cut with Hooks the old Branches from the tall Trees: The natural Produce of the Earth pleased them sufficiently, which the Ruins had procured, and the Earth of its own accord brought forth, &c.

² His hereditary Lands, &c. *Paterna* *rus*, a. This Epithet is added, to distinguish

these Rustics from those that farmed the Lands of the Republic; for, to live after the manner of the ancient Romans, they must cultivate the Lands which they inherited from their Ancestors. *Torrentius*: This is an elegant and fine poetical Description; for the Poet represents him who lives in the Country on his own Grounds as happy, not he who has exercised the Profession of Graziers, who farm of the State, as the Publicans, who paid a Duty or Farm-Rent to the Public for them; nor those who bought and sold Cattle, by which, in *Horace's* Time, more got Estates, than by Usury; to such a length this came, that, among other Cares of the Commonwealth, it also cost *Augustus* some pains, by a Law, to put a stop to it, (as *Suetonius*, in his Life, says.) But after the manner of the first Ages of the Commonwealth, which *Plato*, in his Books of the Republic, very much commends, they continued to cultivate those Lands, which were left them by their Parents, and conveyed them to their Children after them; which Life, as it is the most innocent, so it is most pleasant.

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If the ODES of *Horace* had been put according to the Order of Time in which they were written, this, as *Dacier* observes, and the Ninth of this Book should have been put after the Thirty-seventh Ode of Book I. *Dacier*, *Des Prez*, *Du Hamel*, and *Rodellius*, place this EPODE in the Year of the City 723; of *Horace's* Age 36; before CHRIST 28: So that from this present Year 1739, it is 1767 Years old.

EPOD. II.

LAUDES RUSTICÆ VITÆ.

O R D O.

BEATUS ille, qui procul negotiis,

Ut prisca gens mortalium,
Paterna rura bobus exercet suis,

Solutus omni scœnore;

Nec excitatur classico miles truci,

Nec horret iratum mare;

Forumque vitat, & superba civium

Potentiorum limina.

Ergo aut adultâ vitium propagine

* Altas maritat populos;

Aut in reductâ valle mugientium

Prospectat errantes greges;

Inutilesque falce ramos amputans,

Feliciores inserit:

Aut pressa puris mella condit amphoris;

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15
Quàm beatus est, (secum ait scœnator Al-
phius) ille homo, qui pro-
cul negotiis, & solutus ab
omni scœnore, exercet paterna
rura suis bobus, non alienis,
ut gens prisca mortalium;
nec miles excitatur truci: clas-
sico, nec horret iratum mare,
vitatque forum, & superba
limina potentiorum civium.
Ergo aut maritat altas po-
pulos cum adultâ propagine
vitium, inutilesque ramos
amputans falce, inserit felici-
ores; aut prospectat er-
rantes greges mugientium in
reductâ valle; aut condit
pressa mella puris amphoris;

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³ The martial Sound of the Trumpet. In the Original *Classicum*. It denotes the Signal given by musical Instruments to begin the Fight, and is derived from the Word *Classis*, an Army by Sea or Land. *Des Prez*: He sleepeth a quiet and pleasant Sleep, not awaked from it, as the Soldier by the Sound of the Trumpet. Truci, terrible, whatever belongeth to Arms and War is rough, fierce, and terrible.

⁴ Nor dreads the enraged Sea. *Des Prez*: Nor like Traders and Merchants, does he suffer the Inconveniencies of Sailing, and is unacquainted with the Terrors of the raging Deep.

⁵ He shuns the Forum. Publick Debates and Law-Suits involve those who are engaged in them, in inexpressible Difficulties; nor is it to be esteemed one of the least Blessings of a Country-Life, to have no Concern in these endless Jars. *Des Prez*: He

is free from the Uneasiness of the Court-Noise. How great the Fury, and how uneasy is the Labour of Pleading? *Plutarch*, in his Book of Usury, asserts, that the Court is a Wood or Country of wicked Men. *Anacharsis* writes, that it is a Place authorized or appointed to cheat one another, and to give loose Reins to Avarice. *Columella* says, In the Court every one is allowed to bark like a Dog, with a designed Contrivance both against the innocent, and in Defence of the guilty.

⁶ And is not tied down to a slavish Attendance, &c. Et superba civium potentiorum limina. Those who have their Dependence upon the Great, are often disappointed, nor can any Favours be obtained, without such a long Attendance, and servile Submission, as no great Mind can bear.

⁷ He joins his grown Vines to the high

D d 2

Pop-

- 15 fells, or sheareth his feeble Sheep; or, when Autumn raises her Head, crowned with the Fruits of the Earth⁸, how is he delighted to gather the mellow Pears, and purple-coloured Grapes, that
 20 he may make an Offering of them to you, *Priapus*⁹, and to you, Father *Sylvanus*¹⁰, who preside over the Borders. Sometimes he lays himself down quietly under an aged Oak, sometimes up-
 25 on the flowery Turf¹¹. Mean time the Waters fall from the Mountains, the Birds warble in the Woods, and the Fountains murmur as they issue in Streams: All which invite to gentle Sleep¹². But when the stormy Season of Thundering *Jupi-*
 30 *ter*¹³ begets Rain and Snow, then he diverts himself with his Hounds¹⁴, and forces the fierce Boars into his Nets; or, with a polished Staff¹⁵, stretches out his slender Snares, to entrap the destructive Thrushes, and catches the timorous Hare, or foreign
 35 Crane¹⁶, the grateful Reward of his Labours. Who, among those innocent Amusements, would not forget the Cares and Anxieties of Love¹⁷? But if, along with all these, a chaste and faithful Wife should, on her side, undertake the Management of
 40 domestick Affairs, and look after the dear Children, (like a *Sa-*
bine,

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lars. Des Prez: After shewing that the Husbandman is, in a great measure, free from those Evils that accompany the several other Conditions of Life, viz. that of Usurers, Soldiers, Merchants, Lawyers, and Dependents upon great Men; he proceeds to take notice of the Advantages and Pleasures that attend rural Retirement. There every Season affords new Delights. The Spring is pleasant. In Summer, the Gardens, Fields, and Flocks, flourish. Autumn abounds with Fruit, and yields a mature Crop; and the Winter is proper for Sport, as Hunting and Fowling.

⁸ *When Autumn raises her Head crowned with the Fruits of the Earth. Dacier: This is a fine Thought. Horace here represents the Autumn as a God, who comes out of the Earth, and who sheweth his Head crowned with all sorts of Fruits.*

⁹ *That he may make an Offering of them to you, Priapus. Priapus was the Son of Bacchus and Venus. He was worshipped chiefly at Lampsacus near the Hellespont, whence he is called Hellespontiacus, Virg. Georg. IV. v. 111. His Temple in Rome was in the Esquilæ, where now is the Statue of Pasquin. They made him an Offering of Fruits, in Thankfulness for his Care of preserving their Crops from Thieves and Birds.*

¹⁰ *Sylvanus; see Book III. Ode xxix.*

Dacier says, the Antients acknowledged three *Silvanus's*, in the Book of the Limits of Lands. One is called *Domestick*, consecrated to guard one's House; the second is called the *Country Silvanus*, consecrated to the Shepherds; the third is called the *Eastern Silvanus*, to whom a Grove was plac'd in the Confines of the Lands. The first is the same with the God *Lar*; the second with *Pan* or *Faunus*; the third is the same with *Mars*. Horace here speaks of the last, as the Father and Protector of the Limits of Lands.

¹¹ *Sometimes upon the flowery Turf. Lambinus: He calls the Grass tough, because it strongly cleaveth to the Earth. Chabotius: For Grass with thick little Roots, strongly and deeply rooted in the Earth, taketh hold of the Feet of those who walk upon it.*

¹² *All which invite to gentle Sleep. The pleasant Murmuring or Purling of the Waters, and singing of the Birds, brings on insensibly agreeable Sleep. So Virgil to Tityrus:*

Sæpe levi somnos suadebit inire susurro.
 It often, by its gentle murmuring, brings on Sleep.

¹³ *But when the stormy Season of thundering Jupiter. Annus hiernus sonantis Jovis. Annus here is not taken for the whole*

At tondet infirmas oves.
 Vel, cùm decorum mitibus pomis caput
 Autumnus arvis extulit,
 Ut gaudet infitiva decerpens pyra,
 Certantem & uvam purpuræ,
 Quâ muneretur te, Priape, & te, pater,
 Silvane, tutor finium!
 Libet jacere modò sub antiquâ ilice,
 Modò in tenaci gramine:
 Labuntur altis interim rivis aquæ;
 Queruntur in silvis aves;
 Fontesque lymphis obstrepuunt manantibus,
 Somnos quod invitet leves.
 At cùm tonantis annus hibernus Jovis
 Imbres nivesque comparat;
 Aut trudit acres hinc & hinc multâ cane
 Apros in obstantes plagas:
 Aut amite levi rara tendit retia,
 Turdis edacibus dolos;
 Pavidumque leporem, & advenam laqueo gruem,
 Jucunda captat præmia.
 Quis non malarum, quas amor curas habet,
 Hæc inter obliviscitur?
 Quòd si pudica mulier in partem juvet
 Domum atque dulces liberos,

aut tondet oves infirmas.
 Vel cùm autumnus extulit
 arvis caput decorum mitibus
 pomis, ut gaudet decerpens
 infitiva pyra & uvam cer-
 tantem purpuræ, quâ mu-
 neretur te, O Priape, & te
 Silvane pater, tutor fini-
 um! modò libet jacere sub
 antiqua ilice, modò in tenaci
 gramine. Aquæ interim la-
 buntur altis ripis, aves que-
 runtur in silvis, fontesque
 obstrepuunt manantibus lym-
 phis, quod invitet leves
 somnos. At cùm annus ton-
 nantis Jovis comparat im-
 bres nivesque, aut multâ
 cane trudit hinc & hinc a-
 pros acres in obstantes pla-
 gas; aut tendit amite levi
 retia rara, dolos turdis eda-
 cibus; aut captat pavidum
 leporem gruemque advenam
 laqueo, jucunda præmia.
 Quis, inter hæc, non obli-
 viscitur malarum curarum,
 quas curas amor habet?
 Quid si mulier pudica in
 partem juvet, curet, do-
 mum atque dulces liberos,

40

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whole Year, but for the Season; for the
 Latins used *Annus vernus* for the Spring,
Annus æstivus for the Summer, &c. *To-*
nantis Jovis. Torrentius: A poetical Ex-
 pression for the Inclemency of the Air at that
 Season.

¹⁴ Then he diverts himself with his
 Hounds. *Multâ cane*, pro multis canibus.
 So Book I. Ode xv. *multo milite*, pro mili-
 tibus. Chabotius: This is a Synecdoche, of
 Unity, for a Multitude or many Hounds,
 which has the same Force when one of the
 Kind is taken for many. Some wrongly
 call this an Enallage of Number, which is
 a grammatical, not a rhetorical Figure.

¹⁵ With a polished Staff stretches out his
 slender Snares. *Des Prez*: Ames is a
 Fork or Pole with which the Net is held
 up, and stretched out to catch Birds or
 Fowls.

¹⁶ Or foreign Crane. Varro de Re Ru-
 stica, Lib. III. Cap. v. *Volucres partim*
advenæ sunt, ut *hirundines* ac *grues*; partim
vernaculæ, ut *gallina* & *columba*. De illo

genere sunt turdi adventitio, ac in Italiam
 quotannis trans mare advolant circiter æqui-
 noctium autumnale, & eodem revolant ad æ-
 quinoctium vernum. Varro, in his Book
 of Country Affairs, Book III. Chap. v. saith,
 Fowls are partly foreign, as Swallows and
 Cranes; partly home-bred, as a Hen, and
 Dove. Of the first kind are the Thrushes,
 every Year they fly over the Sea into Italy,
 about the Autumnal Æquinox, the 11th of
 September; and from it they fly back at the
 Vernal Æquinox, the 11th of March.

¹⁷ Who, among these innocent Amusements,
 would not forget the Cares and Anxieties of
 Love? *Quis non malarum*, &c. *Des Prez*:
 This is a Greek Way of speaking, for, Who,
 among those Delights, (that attend a Coun-
 try Life) will not forget those evil Cares,
 with which Love torments? *Dacier*:
 This is an excellent pleasant Saying in the
 Mouth of an Usurer, who, for the most
 part, knows no other Possion but that of
 Covetousness.

¹⁸ Sa-

- bine, or the industrious Wife of an *Apulian* ¹⁸, scorched with the Sun) and in the Evening make up a good Fire ¹⁹ of old dry Wood, against the coming of her wearied Husband, and shutting up
 45 the joyful Cattle, draws from them the nourishing Milk, and, pressing out Wine of this Year's Growth, prepares an unbought Repast ²⁰: Not the delicious Shell-Fish of the *Lucrine Lake* ²¹, nor the Turbot or Gilt-head ²², driven sometimes from the stor-
 50 my Eastern Sea upon our Coasts; not the Fowls of *Africa* ²³, or *Ionic* Godwit ²⁴, can please me better, or be tasted with greater Relish, than the Olives gathered from the fattest Branches
 55 of the Trees, or the Herb Sorrel that delights in the Meadows ²⁵, and Mallows salutary to a diseased Body, or a Lamb slain upon the Feast of the *Terminalia* ²⁶, or Kid taken from the Wolf ²⁷.
 60 During these Repasts, how pleasant is it to behold the Sheep returning home from their plentiful Pastures, and the wearied Oxen drawing, with languid Neck, the inverted Plough! What Contentment to see himself surrounded with the whole Troop
 of

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¹⁸ *Sabine or Apulian.* In *Horace's* Time it was rare to meet with a Wife who was willing to live in the Country, and take upon herself the Care of Household-Affairs. Luxury was come to a great Height, nor could they be prevailed on to pass a few Days in the Country, unless upon a Party of Pleasure. This had render'd it necessary for those who had Estates, to farm them out, that they might be tilled and manured. *Horace* therefore is obliged to fly to the *Sabines* and *Apulians* for Examples, who still retained their ancient Frugality.

¹⁹ *A good Fire. Sacrum. Des Prez:* 'Sacred on the account of the *Lares*, the Household-Gods, and of *Vesta*. He calls the Fire sacred, either because it was consecrated to *Vesta*, or because it was the Altar of the Household Gods.'

²⁰ *Prepares an unbought Repast. Dacier:* 'A Man who hath Land, a Farm, or an Estate, and is a good Manager, ought to buy nothing for his own Eating and Drinking. This is a Precept of *Cato*: *Patrem-familias vendacem non emacem esse oportet.* A Father of a Family ought to be a Seller, not a Buyer.'

²¹ *Not the delicious Shell-Fish of the Lucrine Lake.* *Conchyliis* is a general Word for all kind of Shell-Fish, as the Oyster, Cockle, Periwinkle, &c. *Horace* means here Oysters, because he speaks of the *Lucrine*, a Lake of *Compania*, between *Boia* and *Cumæ*, plentifully stored with these

Fish. But from an Earthquake in the Year 1538, a Hill, in place of the Lake, started up, which is called *Mons Cineris*, the Hill of Ashes; so that nothing of the Lake now remains but a dirty Quag. *Baudrand* says he has seen it many times.

²² *Or Gilt-head. Pliny, Book IX. Cap. xvii.* gives this the Preference to all other Fish. *Nunc scarus datur principatus, qui solus piscium dicitur ruminare, herbisque vesci, non alius piscibus; mari Carpathio frequens,* &c. Now the Preference is given to the *Scarus* or Gilt-head, which only of all Fish is said to chew the Cod, and live upon Herbs, not on other Fish; frequently to be found in the *Carpathian* Sea.

²³ *Not the Fowls of Africa. Des Prez:* 'An *African* Hen is that which most People call a *Numidian* Hen, like to a *Guiney* or *Turkey* Hen, except that it has a fiery red Top and Comb on its Head, both which are blue in the *Turkey* Hen.'

²⁴ *Or Ionic Godwit. Attagen Ionicus. Des Prez:* 'An *Asian* Partridge, by some. *Ionis* is a Country of *Lesser Asia*, near to *Caria*, where these famous Cities *Ephesus* and *Miletus* were.'

²⁵ *Or the Herb Sorrel that delights in the Meadows. Des Prez:* 'Dioscorides says, it strengthens the Stomach, purges the Belly, provoketh to Urine, and restoreth the Appetite. *Pliny, Book XX. Chap. xxi.* *Lepathum*, Sorrel, has excellent Effects; there is one kind of it which is sown, and other

(Sabina qualis, aut perusta solibus
 Pernicis uxor Appuli)
 Sacrum vetustis exstruat lignis focum,
 Lassi sub adventum viri ;
 Claudensque textis cratibus lætum pecus, 45
 Distenta ficcet ubera ;
 Et horna dulci vina promens dolio,
 Dapes inemptas apparet ;
 Non me Lucrina juverint conchyliæ,
 Magisve rhombus, aut scari, 50
 Si quos Eois intonata fluctibus
 Hiems ad hoc vertat mare :
 Non Afra avis descendat in ventrem meum,
 Non attagen Ionicus
 Jucundior, quàm lecta de pinguiſſimis 55
 Oliva ramis arborum,
 Aut herba lapathi prata amantis, & gravi
 Malvæ salubres corpori,
 Vel agna festis cæsa Terminalibus,
 Vel hœdus ereptus lupo. 60
 Hos inter epulas, ut juvat pastas oves
 Videre properantes domum !
 Videre fessos vomerem inversum boves
 Collo trahentes languido ;

(qualis Sabina, aut uxor
 Appuli pernicis perusta so-
 libus) exstruat sacrum focum
 vetustis lignis sub adventum
 lassi viri ; claudensque læ-
 tum pecus textis cratibus,
 45 ficcet distenta ubera, &
 promens horna vina dulci
 dolio, apparet inemptas da-
 pes. Non me Lucrina con-
 chyliæ magis juverint, rhom-
 busve, aut scari, si quos
 50 hyems intonata vertet Eois
 fluctibus ad hoc mare. Non
 Afra avis descendat jucun-
 dior in ventrem meum, non
 attagen Ionicus, quàm olivæ
 lecta de pinguiſſimis ramis
 arborum, aut herba lapathi
 55 amantis prata, & malvæ
 salubres gravi corpori ; vel
 agna cæsa festis terminali-
 bus, vel hœdus ereptus lu-
 po. Inter has epulas, ut
 60 juvat videre pastas oves
 properantes domum ! Videre
 fessos boves trahentes colla
 languido vomerem inver-
 sum, vernasque examen di-

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‘ other wild. It grows in Fens, hath sharp
 ‘ Leaves, is of the Colour of white Beet,
 ‘ has a very small Root. Our Countrymen
 ‘ call it *Rumex*. *Prata herba*, for *praten-*
 ‘ *sis herba* ; the Figure *Heterosis*, where
 ‘ the Nominative Plural of the Substantive,
 ‘ is put for the Nominative Singular of the
 ‘ Adjective.’

²⁶ Or a Lamb slain upon the Feast of the
Terminalia. *Des Prez* : ‘ In the Feast of
 ‘ the God *Terminus*, whom the Antients
 ‘ worshipped as the Keeper and Defender of
 ‘ the Limits and Bounds of each Man’s
 ‘ Lands : So *Festus*. His Festival was ce-
 ‘ lebrated upon the twenty-first of Fe-
 ‘ bruary, by the Appointment of *Numa*.’
Cbobotius : ‘ They celebrated this Feast,
 ‘ and sacrificed a Lamb every Year on the
 ‘ Tenth of the Calends of *March*, which
 ‘ Day is the 20th of *February*, by the Com-
 ‘ mand of *Numa Pompilius*, who com-
 ‘ manded him and his Oxen to be accursed,
 ‘ who ploughed up his Neighbours Land-
 ‘ marks ; as *Festus* writeth, and *Ovid* in his
 ‘ Second Book of *Fasts*.’

²⁷ Or Kid taken from the Wolf. *Cbabo-*
tius : ‘ But the Reason why Kids, or the
 ‘ like, bitten by the Wolf, became more

tender, is given by *Plutarch* in his Second
 ‘ Book of *Banqueting*, Problem ix. Be-
 ‘ cause in the Spirit of the Wolf, there is
 ‘ such a fiery Heat, that it can soften and
 ‘ melt the hardest Bones in his Stomach ;
 ‘ therefore when hard Things are bit by
 ‘ him, they are easily softened. Many glut-
 ‘ tonous People thought, that Kids taken
 ‘ from the Jaws of the Wolf, were equally
 ‘ as good as those fed about *Tibur*. *Juvenal*,
 ‘ *Sat.* xi. 65.’

De Tiburtino venit pinguiſſimus agro
Hœdulus, & toto grege mollior, infcius
herbæ,

The fattest Kid shall come from *Tibur*, (a City
 16 Miles from *Rome*) and more tender than
 any of the Herd, who never eat a Leaf of
 Grass ; that is, were very young. ‘ The
 ‘ Author of a certain Book of Proverbs
 ‘ has no regard to this physical Reason,
 ‘ when he expounds the Proverb, *Ἐκ τοῦ*
 ‘ *ματός τῆ λύκῃ*, from the Mouth of the
 ‘ Wolf ; which, he says, is used concerning
 ‘ any thing recovered, which was thought
 ‘ irrecoverable ; whereas he should have said,
 ‘ the Thing so in Danger of being lost was
 ‘ more pleasant, when recover’d, than it
 ‘ was before that Danger.’

65 of his Domesticks²⁸, whose Number denotes the Riches of their Master? The Usurer *Alphius*, when he had ended this Discourse²⁹, already resolved upon a Country-Life, takes in all his Money upon the Ides, and seeks to lay it out again upon the
70 Calends.

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²⁸ Surrounded with the whole Troop of dustry. *Circum*, about. *Dacier* says, the *Fire-Place* was in the middle of the House, *Examen*. He compares them to a Bee-hive; and well he may, for they have a hand in making Honey for the Family; the Flocks, Herds, and Lands, would not yield so much without their In-

so that many could easily sit round it.
²⁹ The Usurer *Alphius*, when he ended this Discourse. *Des Prez*: 'This is said satirically,'
cally,

THE KEY.

IF we consider the Works of Nature and Art, as they are qualified to entertain the Imagination, we shall find the last very defective, in comparison of the former; for tho' they may sometimes appear as beautiful or strange, they can have nothing in them of that Vastness and Imensity, which afford so great an Entertainment to the Mind of the Beholder. There is something more bold and masterly in the rough careless Strokes of Nature, than in the nice Touches and Embellishments of Art. In the wild Fields of Nature, the Sight wanders up and down without Confinement, and is fed with an infinite Variety of Images, without any certain Stint or Number. For this reason, we always find the Poet in love with a Country-Life, where Nature appears in the greatest Perfection, and furnisheth out all those Scenes that are most apt to delight the Imagination. So *Horace*, *Epist.* II. *Book* II. v. 77.

Scriptorum chorus omnis amat nemus, & fugit urbes.

'All the Company of Poets love Woods, and fly Cities,' which are full of Smoak, Tippling, Carousing, and Usurers, who have no
Pleasure

Positosque vernas, ditis examen domûs
 Circùm renidentes Lares!
 Hæc ubi locutus fœnerator Alphius,
 Jam jam futurus rusticus,
 Omnem relegit Idibus pecuniam;
 Quærit Calendis ponere.

65 | tis domus positos circum re-
 nidentes Lares! Ubi fœne-
 rator Alphius locutus est
 hæc, quasi jam jam futurus
 rusticus, relegit omnem pe-
 cuniam Idibus, Calendis
 verò quærit ponere.
 70 |

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' cally, and with a scoffing Reproach against ' the covetous Usurer. For <i>Horace</i> shews ' here, that this Usurer was not content, as ' others, to have <i>Cent. per Cent.</i> for his Mo-	' ney lent monthly, but he would have it ' every Half-Month; that is, by accumu- ' lating Interest upon Interest, without any ' regard to Justice or Honesty.'
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The KEY.

Pleasure in any thing, but that of cheating their Neighbours, and amassing of Riches, not having a Heart to make a right Use of them. In this beautiful *Epode*, *Horace* brings in *Alphius* as an Usurer, most artfully setting forth all the Advantages of a Country-Life; and notwithstanding these, he, like the *Dog to the Vornit*, and the *Sow to the wallowing in the Mire*, returns to his own Puddle of Usury again. This makes *Dacier* say, that it is one of the most beautiful Odes of *Horace*, but has Poison in the Tail. I say, that it is a compleat Satire and Banter upon all those poor Wretches, and proves that *the Love of Money is the Root of all Evil*. Those Persons who are infected with this Plague, pierce themselves through with many Sorrows, they cheat their necessitous Neighbours, starve their own Wives and Children, and themselves, in the middle of their Abundance; and *Horace* farther insinuates, that they do this not out of Ignorance, but though they know the right, yet they act the wrong Part.

What time this *EPODE* was written, is uncertain.

EPODE III.

TO MÆCENAS.

He expresseth his Hatred of Garlick, which he had eaten when he supped with him.

IF any one, with impious Hands, hath broke the Neck of his aged Father¹, let him, as a Punishment, eat Garlick, more hurtful than Hemlock². O the hard and unconquerable Stomachs of Reapers³! What Poison is this that rages in my Bowels⁴? Hath the Blood of Vipers, boiled with these Herbs, deceived me⁵? Or hath *Canidia*⁶ touched these poisonous Dishes? Without doubt, *Medea*⁷, when she admired *Jafon*⁸, as the fairest

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¹ If any one, with impious Hands, hath broke the Neck of his aged Father. Lambinus: *Id est, si quis posthac patrem senem strangulaverit, aut jugulaverit, non cicutam, aut aliud usitatum venenum, sed allium quovis veneno perniciosius ac praesentius edat.*

That is, if any one, hereafter, shall have strangled, or killed, or cut the Throat of his old Father, let him not eat Hellebore, or any other accustomed Poison, but Garlick, which is a more pernicious and hasty Death. Des Prez: *Vel ex Ode hæc intellige, studiosè lector, nullam esse adeo exile & sterile argumentum, quod vena dives non queat amplificare & locupletare. Sic Nucem Ovidius, Colicem Virgilius, Homerus pugnam ranorum ac murium, Horatius verdecasum arboris, Lib. II. Ode xiii. Hic autem allium eleganti carmine prosecuti sunt.*

Even from this Ode learn, studious Reader, that there is no Argument or Subject so poor and barren, that a rich Poet's Vein or Genius cannot enlarge and expatiate upon. So Ovid upon a Nut, Virgil upon a Gnat or little Fly, Homer upon the Battle of the Frogs and Mice, Horace also upon the Fall of a Tree, B. II. Ode xiii. and here upon Garlick. All of them have made elegant Poems upon these insignificant Subjects.

² Let him, as a Punishment, eat of Garlick, more hurtful than Hemlock. Des Prez: *Cicuta enim frigore quidem suo nativum calorem sine dolore extinguit; at allium torquet, adurit, enecat. Cicuta succum morte damnati bibere cogeantur apud Athenienses, Plin. Lib. XXV. Cap. xiii. Cicuta, inquit,*

venenum est publica Atheniensium pena in visa. Ita Socrates extinctus. Vide Pers. Sat. iv. v. 2. Hemlock, by its cold Quality, extinguisheth the natural Heat, without Pain; but Garlick torments, burns, kills. Those who were condemned to die among the Athenians, were forced to drink the Juice of Hemlock. Pliny, Book XXV. Chap. xiii. says, Hemlock is the hateful publick Punishment among the Athenians. So Socrates was cut off. See Pers. Sat. iv. v. 2.

³ O the hard and unconquerable Stomachs of Reapers. Des Prez: *Quæ, videlicet, impune devorant & concoquant allium, quod meum in præcordiis ita sævit.* Who, namely, without any harm can eat and digest Garlick, which so cruelly rages in my Bowels. He admireth the Reapers, whose Stomachs are able to digest, and who, as Dacier says, use it as a Counter-Poison. They commonly mixed it with Thyme, as in Virgil's second Eclogue:

*Thèstylis & rapido fessis messoribus æstiva
Allia, serpyllumque, herbas contundis olentes.*

And Thèstylis pounded Thyme and Garlick, strong-scented Herbs, for the Reapers spent with Heat and Toil. Galen, *Therspest. Lib. XII. Allium vocat Rusticorum steriscam.* Galen, in his 12th Book of Medicines, calls Garlick the Remedy of the Country-People against Poison.

⁴ What Poison is this that rages in my Bowels? Des Prez: *Quod genus est illud veneni, quo sic discrucior? Allium sonè apote calidum, acre, grave olens, coctum*

EPODE III.

Ad MÆCENATEM.

Detestatur allium, quod apud ipsum cœnam comederat.

PARENTIS olim si quis impiâ manu
 Senile guttur fregerit;
 Edit cicutis allium nocentius.
 O dura messorum ilia!
 Quid hoc veneni sævit in præcordiis?
 Num viperinus his cruor
 Incoctus herbis me fefellit? an malas
 Canidia tractavit dapes?
 Ut Argonautas præter omnes candidum
 Medea mirata est ducem,

ORDO.

5 **S**I quis olim fregerit im-
 piâ manu senile guttur
 parentis, edit allium, no-
 centius cicutis. O dura ilia
 messorum! Quid hoc veneni
 est, quod sævit in meis præ-
 cordiis? Num viperinus
 cruor incoctus his herbis me
 fefellit? An Canidia trac-
 tavit malas dapes? Certe
 ut Medea mirata est Jaso-
 nem ducem candidum præter
 10 omnes Argonautas, perunxit

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nam difficile, stomacho delicatiori ac tempe-
 ramento fervidiori & πικροχόλω, seu ama-
 riori bili obnoxio, quale habebat Horatius,
 grave esse debebat: at contra, homini frigi-
 diori vel robustiori salubre est. Suidas ait,
 Tbraces alliis delectari, nec immerito, allia
 quippe collida sunt; illi verò frigidam in-
 dulgent regionem. What kind of Poison

is this with which I am so tormented?
 Garlick truly is hot, as being sharp, of an
 ill Smell, also difficult of Digestion to a
 more delicate Stomach, or hotter Tempe-
 rament, and liable to a more bitter Bile,
 such as Horace had, must be pernicious;
 but to a Man of a cold or stronger Consti-
 tution it is wholesome. Suidas says,
 that the Thracians delight in Garlick, not
 without reason, because it is hot, and they
 live in a cold Country.

Hath the Blood of Vipers, boiled with
 these Herbs, deceived me? Des Prez: An
 vero allium istud incoctum fuerat in viperino
 sanguine, quod imprudens ego devoraverim?
 Had this Garlick been boiled in Vipers
 Blood, which I imprudently have swal-
 lowed?

Canidia; see Ode v. of this Book.
 Without doubt Medea. The Daughter
 of Eetes King of Colchus, a wicked Sorce-
 rer. She entertained Jason and the Argo-
 nauts, and, falling in love with him, taught
 him how to tame the brazen-footed Bulls, and
 call the Dragon into a deep Sleep, that he
 might carry off the Golden Fleece; which

being done, he fled, taking her and her Bro-
 ther along with him. But fearing to be o-
 vertaken by her Father, who pursued them,
 she cut her Brother Absyrtus in pieces, and
 strewed his Limbs in the Way to stop his
 Pursuit. Jason, at his Return, married
 her, and had two Sons by her, whom she
 murder'd in Revenge, because Jason had
 married Creusa, the Daughter of the King
 of Corinth; and sent a Box to the Bride as a
 Present, which she opening, the Fire burst
 out, and burnt her and the Palace. Af-
 ter this, she fled to Athens, where she mar-
 ried old Ægeus, and had a Son by him cal-
 led Medus, with whom she flew away to
 that Part of Asia, which from him was cal-
 led Media. See Seneca's Medea.

Admired Jason. The Son of Æson
 King of Thessaly, and Polymela, or, as o-
 thers, Alcymede. His Father dying, left
 his Brother Pelias his Son's Guardian, who
 sent his Nephew on an hazardous Enter-
 prize, to fetch the Golden Fleece, in hopes
 he might not return. He manned the Ship
 Argos with the Flower of Thessaly, and
 married at Colchus the King's Daughter Me-
 dea, who fell in love with him, taught him
 how to tame the brazen-footed Bull, and cast
 the watchful Dragon, that kept the Fleece,
 into a Sleep, and carried it and Medea along
 with him. The Noblemen who went with
 Jason, were called Argonauts, from the Ship
 Argos, and Nauta a Mariner.

- 10 fairest and loveliest of all the *Argonauts*, anointed him with this Garlick, when he went to bring under an unknown Yoke the Bulls that vomited Flames. With these she poisoned the fatal Presents wherewith she revenged herself of her Rival⁹, and fled through the Air in a Chariot drawn by winged Serpents¹⁰. Ne-
 15 ver did the Stars raise more pernicious Vapours in thirsty *Apulia*¹¹; nor the fatal Present of *Deianira*¹² kindle a more raging Fire in the Body of indefatigable *Hercules*. But if, pleasant *Mæcenas*¹³, you ever again desire such a Ragout, I pray Heaven that your
 20 Mistress may put her Hand upon your Mouth, when you offer to kiss her, and lie in the farthest Part of the Bed¹⁴, to shun you.

A N N O T A T I O N S.

⁹ She revenged herself of her Rival. *Dacier*: *Jason*, in his Return to *Colchis* with *Medea*, passed through *Corinth*, and became enamoured with *Glauca* the Daughter of the King. *Medea*, out of Despair upon this Ingratitude, resolved to revenge herself upon her Rival, and, to execute it, she sent the Bride a magnificent Wedding Garment, and a Crown of Gold, which she had poisoned. The Presents had their Effect; for the same moment *Glauca* put them on, she found herself scorched by a Fire, which could not be put out. *Euripides* has made a fine Tragedy upon this Story, called *Medea*. *Horace* calls *Glauca* *pellex*, a Rival or Concubine, because she married *Jason*, who had then a Wife alive.

¹⁰ In a Chariot drawn by winged Serpents. *Dacier*: *Apollodorus*, in the End of his First Book, says, that having received from the Sun a Chariot drawn by winged Dragons, she got into it, and fled to *Athena*. It was probably a Ship, whose Stern had carved or painted upon it, a Chariot of the Sun drawn by Dragons.

¹¹ *Apulia*; see Book I. Ode xxxiii.

¹² The fatal Presents of *Deianira*. The Daughter of *Oeneus* King of *Ætolia*. She was betrothed first to *Acbelous*, and afterwards to *Hercules*, who designing to cross a River, *Nessus* the Centaur offered to help his Bride over; but *Hercules* being on the other side, he would have ravished her; whereupon *Hercules* shot him with an Ar-

row

The KEY.

NATURE delights in the most plain and simple Diet. Every Animal but Man keeps to one Dish. Herbs are the Food of this Species, Fish of that, and Flesh of a third. Man falls upon every thing that comes in his Way; not the smallest Fruit or Excrecence of the Earth, scarce a Berry or a Mushroom can escape him. It is impossible to lay down any determinate Rule for Temperance; because what is Luxury in one, may be Temperance in another: but there are few who have lived any time in the World, who are not Judges of their own Constitutions, so far as to know what Kinds, and what Proportions of Food do best agree with them. *Horace*, who loved Temperance, having supped with *Mæcenas*, and eat a Plate or Salad of Herbs, in which was mixed some Garlick, finding himself much out of order by it next day, writ this EPODE to him, shewing the sad Condition he was in, that had he taken the strongest Poison, he could

not

Ignota tauris illigaturum juga,
 Perunxit hoc Jafonem :
 Hoc delibutis ulta donis pellicem,
 Serpente fugit alite.
 Nec tantus unquam fiderum infedit vapor
 Siticulosæ Apuliæ :
 Nec munus humeris efficacis Herculis
 Inarfit æstuosius.
 At, si quid unquam tale concupiveris,
 Jocosæ Mæcenæ ; precor
 Manum puella suavio opponat tuo,
 Extremâ & in spondâ cubet.

eum hoc allio, illigaturum
 ignota juga tauris, ulta
 pellicem donis delibutis hoc,
 fugit serpente alite. Nec un-
 quam tantus vapor fiderum
 infedit siticulosæ Apuliæ ;
 nec munus æstuosius inarfit
 bumeris efficacis Herculis.
 At, jocosæ Mæcenæ, si un-
 quam tale quid concupiveris,
 precor ut puella opponat
 manum suavio tuo, & cubet
 in spondâ extremâ.

A N N O T A T I O N S.

row poisoned with the Blood of the Hydra. He, instantly dying, gave to Deianira a Garment dyed with his own Blood, telling her, that if her Husband wore it, he could love no other Woman but herself. She afterwards hearing that her Husband was fallen in love with Iole in Eubœa, sent that Garment to him, who having put it on, fell mad ; whereupon he slew Lycas, who brought it, and threw himself into a sacrificing Fire, which he had made on Mount Oeta. Deianira hearing of it, slew herself with his Club ; of whose Blood sprang the Herb Nymphæa, or Heracleon, a Water-Lily or Rose ; see Ovid, Met. XIX. Fab. iii.

¹³ Pleasant Mæcenæ. Jocosæ Mæcenæ. Lambinus: Opportunè hoc loco jocosum appellavit, de Mæcenatis osculis & rebus amatoriis verba facturus, ut notat Porphyrio. ' The Poet, in this Place, very opportunely ' calls Mæcenæ jocosæ or pleasant, being to ' speak of his Kisses or Love-Affairs, as ' Porphyry notes.'

¹⁴ In the farthest Part of the Bed. Lambinus: Et sese quam longissimè abs te removeat, neque se tibi complendum potiendamque præbeat. ' May he keep at as great ' Distance from you as possible, nor allow ' you to draw near and embrace her.'

The KEY.

not have been worse, for that he would have cut him off soon ; whereas this kept him under Pain and Torment. Mæcenæ loved Horace's Company in the Time of Vacation from Business so much, that he sent ofner for him than his Constitution could well allow of. Horace, in his own artful Way of reproving him for his Feasting too often, and that he might excuse himself with a Joke, and at the same time afford him some Diversion, writ this ODE, where, in the Conclusion, he says that his Prayer to the Gods was, that whenever Mæcenæ eat Garlick again, his Mistress might put her Hand to her Mouth, and refuse his kissing her, because of the rank unpleasant Smell he had of it, that she might lie in the farthest Side of the Bed, and shun his Embraces.

It is not known what time this Ode was written, only we may suppose it was when Mæcenæ was a Batchelor, because he speaks here of his Mistress.

EPODE IV.

To VELLEIUS MENAS,
The Freedman of POMPEY the Great.

He inveighs against his Pride, upon the Change of his Condition.

THERE is not naturally a greater Aversion between the Wolf and Lamb ¹, than between thee and me, O Menas ², whose Back is hardened by the Blows of the Whip, and whole
 5 Legs yet bear the Marks of the Chain. Although you walk *through the Streets*, proud of your amassed Wealth ³, yet Fortune can make no change in your Condition ⁴. Don't you observe, as you pass through the sacred Way with your Robe of fix
 10 Ells long ⁵, that the People turn away from you, in open Testimony of their Indignation? This Wretch, say they, who has been so often beat with the Triumvirs Rods, until the Publick Crier was wearied ⁶, now ploughs a thousand Acres of *Falernian*
 15 Ground, and crouds the *Appian Way* ⁷ with his Equipage: He takes his Seat among the first of the Order of Knights, in Contempt of the Law of *Otho* ⁸. To what purpose is it to send so powerful a Fleet against Pirates ⁹, and a Band of Slaves, if
 20 this Wretch is made a Military Tribune ¹⁰?

ANNOTATIONS.

¹ *Between the Wolf and the Lamb.* This Antipathy many antient Writers have represented as the most remarkable in all Animals. *Chabotius: Quantas habent naturâ infestas inter se inimicitias lupi & agni, tantas ego tecum gero.* 'As great an Enmity and Aversion as the Wolves and Lambs naturally have to one another; so great do I bear to you.' *Dacier:* There is so great an Antipathy between the Lambs and the Wolves, that the Philosophers assert, that the simple or bare Howling of the Wolves will kill the tender Lambs. And which is yet more incredible, he says, that two Drums, whereof one is covered with a Wolf's, the other with a Lamb's Skin, if they beat them both at the same time, you will only hear that which is covered with the Wolf's Skin; that which is covered with the Lamb's Skin, you cannot hear, but is as silent as if none were beating on it.

² *Menas.* This Menas had been a Slave, and was made free by Pompey the Great. After his Master's Death he took part with *Sextus Pompeius* his Son, who made him Admiral of his Fleet against *Augustus*. But

betraying his high Trust, he went over to *Augustus*, and was by him made a Roman Knight. Next Year, he left *Augustus*, and joined *Sextus* again, whom he soon after quitted a second time. *Augustus* finding him very serviceable in the War, and unwilling to disgust him again, made him a Military Tribune. He was a Pirate before he served *Pompey* the Great, and had been frequently whipp'd, punish'd, and in Chains.

³ *Proud of your amassed Wealth.* He had enrich'd himself greatly under *Pompey* the Great and his Son, who suffer'd himself to be intirely governed by his Slaves and Tradesmen. *Velleius* says of him, that he was *Libertorum suorum libertus, servorumque servus*; the Freedman of his Freedmen, and Slave of his Slaves.

⁴ *Fortune can make no Change in your Condition.* All the Care that young *Pompey* and *Augustus* had taken to obliterate the Meanness of his Birth by the Honours they heap'd upon him, were in vain. Do what they would, he was a Freedman, and had been once a Slave.

s Role

EPODE IV.

Ad VELLEIUM MENAM,

Libertum POMPEII Magni.

Insectatur superbiam ex mutata ejus conditione.

O R D O.

LUPIS & agnis quanta fortitò obtigit,
 Tecum mihi discordia est,
 Ibericis peruste funibus latus,
 Et crura durâ compepe.
 Licet superbus ambules pecuniâ,
 Fortuna non mutat genus.
 Videſne, ſacram metiente te viam
 Cum bis ter ulnarum togâ,
 Ut ora vertat huc & huc euntium
 Liberrima indignatio?
 Sectus flagellis hic triumphalibus
 Præconis ad fastidium,
 Arat Faleri mille fundi jugera,
 Et Appiam mannis terit;
 Sedilibusque magnus in primis eques,
 Othone contempto, ſedet.
 Quid attinet tot ora navium gravi
 Roſtrata duci pondere
 Contra latrones atque ſervilem manum,
 Hoc, hoc tribuno militum?

Quanta discordia fortitò
 obtigit lupis & agnis,
 tanta mihi eſt tecum, O Me-
 na, peruſte quod ad latus
 funibus Ibericis, & qui ha-
 bes crura durâ compepe.
 5 Licet ambules, ſuperbus pe-
 cuniâ, fortuna non mutat
 genus. Te metiente ſa-
 cram viam cum togâ bis ter
 ulnarum, videſne ut liber-
 tina indignatio euntium
 10 vertat ora huc & huc? Hic
 ſectus flagellis triumphali-
 bus ad ſoſtidium præconis,
 arat mille jugera fundi Fa-
 lerni, & terit Appiam
 mannis; magnusque eques
 in primis ſedilibus ſedet. O-
 15 thone contempto. Quid at-
 tinet tot ora roſtrata na-
 vium duci gravi pondere,
 contra latrones atque ſer-
 vilem manum, hoc, hoc tri-
 buno militum?

20

A N N O T A T I O N S.

⁵ Robe of ſix Ells long. Des Prez: Am-
 plam gerebant nobiles togam & laxiſſimam;
 contra anguſtam & arctam properes. Qui-
 dam hic volunt ſignificari latum clavum, quæ
 veſtis ſex ulnarum eſſet, & propria Tribuno-
 rum, ut & aliorum magiſtratum. The
 Noblemen wore long and looſe Gowns;
 the Vulgar a narrow and ſtrait one. Some
 think this is meant of the *latus clavus*, a
 Robe ſix Ells long, which was proper to
 the Tribunes and other Magiſtrates.

⁶ Until the Publick Crier was wearied.
 Dacier: At Rome, when they puniſh'd any
 one in publick, a Crier went before, who
 publiſh'd, with a loud Voice, the Crime for
 which he ſuffer'd.

⁷ Crouds the Appian Way. This was the
 moſt and moſt frequented of all the publick
 Ways. Menas went along it to his Eſtate in
 Campania.

⁸ In Contempt of the Law of Otho. L.
 ſcius Otho, a Tribune of the People, who

had assign'd Seats in the Theatre for the
 Equeſtrian Order, diſtinct from thoſe of the
 Senators. The ſame Law forbid Freedmen,
 and thoſe of the loweſt Claſs of the People,
 to be made Knights. Ex infimo genere bo-
 minum equitem fieri non licere. No doubt,
 thoſe were alſo excluded, who had been
 chaſtiſed by Order of the Triumvirs.

⁹ Pirates and a Band of Slaves. For
 young Pompey had received into his Service
 all the Corſairs and Slaves he could find, and
 of them made a conſiderable Army.

¹⁰ Military Tribune. It ſeem'd very odd
 to the Romans to ſend againſt theſe Corſairs
 and Slaves a Military Tribune, who had him-
 ſelf once followed the ſame Courſe of Life.
 They apprehended he would have ſome
 conſiderable Command in the Fleet: but
 Auguſtus, who had no Confidence in him,
 ſent him with the ſimple Degree of Military
 Tribune.

T

The KEY.

MENAS, as we have before observed, had, by frequent Revolts, render'd both Parties jealous of him. *Augustus*, upon his joining him the second time, finding that he might be of great Service to him in the War, as he had been intrusted with all *Pompey's* Secrets, and unwilling to disgust him by too great a Neglect, had created him a Military Tribune. However, he secretly detested his Perfidy and Ingratitude, and looked upon him as a Wretch who was not worthy of any Share of his Confidence. This was what gave Ho-

race

EPODE V.

Against CANIDIA a Sorceress.

- O Heavenly Powers, whatever you are ¹, who govern the Earth and Mankind, what means this Tumult? Why are the Looks of all these Women so stern at me alone ²? I conjure you, *Canidia* ³, by your own Children, if *Lucina*, invoked, assisted at their Birth ⁴: I beseech you, by this vain Ornament of Purple ⁵, by *Jupiter*, who will severely punish this Wickedness, tell me why you thus frown upon me like a cruel Stepmother ⁶, or a savage Tiger wounded by a Dart? As the unhappy Youth stood thus complaining, they stript him of his Ornaments, the Marks of his Quality ⁷, and exposed his naked Body, so beautiful as might have soften'd the harden'd Breasts of the *Thracians*. Then *Canidia*, having her Hair dishevel'd, and wreath'd with Serpents,

ANNOTATIONS.

¹ O heavenly Powers, whatever you are. At o deorum quidquid. *Quidquid deorum* was a common Expression among the Romans, when all the Gods were implored at once, or when they swore by them. *Livy*, Book xxiii. Chap. 9. *Paucæ horæ sunt, intra quas jurantes per quidquid deorum est, dextræ dextræ jungentes, fidem obstrinximus.* It is but a few Hours since invoking all the heavenly Powers, and joining Right-Hand to Right-Hand, we bound ourselves by a solemn Oath.

² So stern at me alone. All the Witches had their Eyes eagerly fixed upon the Boy, either the better to carry on their Enchantments, or prevent his Escape. *Intenti* is probably understood, as in that of *Livy*.—*Quid in unum intenti omnium oculi?* Why are the Eyes of all intent upon one?

³ I conjure you, *Canidia*. The old Scholiast tells us that *Canidia* is a feign'd Name,

and that *Horace* here speaks of a celebrated Sorceress, called *Gratidia*, who lived at *Naples*; it being forbid by the Laws to name any Person, and revile them. But this Law was made against Calumniators, and not against those who lash'd only such as deserved Censure. So far from incurring any Penalty, that they were sure of the Emperor's Approbation. Thus, *Horace* is not satisfied with simply designing *Canidia* by her own Name; but further distinguishes her by that of her Father, in the first Satire of the second Book.

Canidia Albusi, quibus est inimica ventum.

Canidia the Daughter of *Albutius*, threatens with her Poisons all those whom she hates.

⁴ If *Lucina*, invoc'd, assisted at their Birth. *Lucina* the same with *Diana*, who assisted at the Birth of *Children*; and is call-

ed by *T*
if you b
sis, legit
mantur:
precor pr
ut alteriu
ful; fu
If you a
to be,
bear to
have Co
For *Lucin*
Births.
By
This was
led the P
bordered
Vot.

The KEY.

race the Boldness to write against him, and treat him so satirically in this ODE, which, without doubt, he would not have ventured to do, had *Menas* been as much in Favour with *Augustus*, after his second, as after his first Revolt.

This EPODE, therefore, as *Dacier* observes, must have been written in the 30th Year of *Horace's* Age, and 717th Year of the City; for the Year following *Menas* was slain at the Siege of *Belgrade* in *Pannonia*.

EPODE V.

In CANIDIAM Veneficam.

O R D O.

A T ô Deorum quicquid in cœlo regit
Terras & humanum genus,
Quid iste fert tumultus? & quid omnium
Vultus in unum me truces?
Per liberos te, si vocata partibus
Lucina veris adfuit,
Per hoc inane purpuræ decus precor,
Per improbaturum hæc Jovem;
Quid ut noverca me intueris, aut uti
Petita ferro bellua?
Ut hæc trementi questus ore, constitit
Insignibus raptis puer,
Impube corpus, quale posset impia
Mollire Thracum pectora:
Canidia brevibus implicata viperis
Crines & incomptum caput,

A T ô quicquid Deorum
in cœlo regit terras
& humanum genus, quid fert
iste tumultus? aut quid,
quare, vultus omnium appa-
rent truces in me unum?
5 Precor te per liberos, si Lu-
cina vocata adfuit veris
partibus; precor te per hoc
inane decus purpuræ, per
Jovem hæc improbaturum,
quid, cur, intueris me ut no-
verca, aut uti bellua petita
10 ferro? Ut puer questus hæc
ore trementi constitit in-
signibus raptis, corpus
impube, quale posset mol-
lire impia pectora Thra-
cum. Tum Canidia im-
plicata crines & incom-
ptum caput brevibus viperis,
15

A N N O T A T I O N S.

ed by Terence *Juno Lucina*. The Sense is, if you be a true Mother. *Juvencius*: *Ju-
stis, legitimis; legitimi enim partus magis a-
mantur: si sincera es mater, ut esse credo,
precor pro tuo erga pauperes liberos amore,
ut alterius quoque filio parcas.* 'Just, law-
ful; for lawful Children are most loved.
'If you are a true Mother, as I believe you
'to be, I beseech you by that Love you
'bear to your own Children, that you will
'have Compassion upon the Son of another.'
For *Lucina* disdain'd to assist at unlawful
Births.

⁵ By this vain Ornament of Purple.
This was the Robe which the Romans cal-
led the *Prætecta*, because it was edged and
bordered round with Purple. The Roman

Youth took this Habit when twelve Years
old, and continued to wear them till they
were sixteen or seventeen, and quitted it for
the *Toga Virilis*. The young Boy, as *Dacier*
remarks, conjured *Canidia* by this Robe, be-
cause it was not only a Mark of his Youth
and Quality, but also because it was held
sacred, and given to the Youth to guard them
from Violences they were exposed to at that
Age.

⁶ Frown upon me like a cruel Stepmother.
The Cruelty of Stepmothers was so remark-
able, that *Vultus novercalis* became a Pro-
verb, to express an angry discontented Look.

⁷ Ornaments, the Marks of his Quality.
These were the *Toga Prætecta* and a little

E e Orn.

- Serpents⁸, commanded that they should burn with *Magick Fire*, Fire of *Colchos*, Wild Fig-Trees⁹ taken from the Sepulchres, and Funeral Cypresses, and Eggs besmear'd with the Blood of a loathsome Toad¹⁰, together with the Feathers of a Night-Screech-Owl¹¹, and Herbs from *Iolcos* and *Iberia*¹², Places fertile in Poisons; to all which she added *some* Bones, snatch'd from the Mouth of a hungry Bitch¹³. Upon this, *Sagana*¹⁴, her Gown tuck'd up, and frightful with her bristly Hair, like a Sea-Urchin¹⁵, or Boar running from his hot Pursuers, sprinkles the whole House with infernal Waters¹⁶. Then *Veia*¹⁷, whom no Remorse of Conscience could stop, with prodigious Labour, dug a Hole in the Earth, in which she might bury the Boy¹⁸, so that nothing should appear but his Head, as Bodies swimming are cover'd with Water, and seem suspended by the Chin, that he might die slowly, with the Desire of Meat that he could not touch, and which was to be changed twice or thrice¹⁹: And when once his Eyes were become dim with steadily looking at the forbidden Meat, his Marrow, now destitute of Moisture, and Liver dried up, might be a medicinal Composition for exciting Love²⁰. Moreover, idle *Naples*, and every neighbouring Town, believed, that *Fellia* of *Ariminum*²¹ was present, a Woman famous for her insatiable Lust, who, by her *Thessalian* Enchantments, could make the Moon and Stars descend from Heaven. When all was ready, unrelenting *Canidia*, gnawing the uncut Nail of her Thumb with her rotten Teeth; Great God! What did she say? or rather, What

ANNOTATIONS.

Ornament in the Shape of a Heart, called *Bulla*, which was put about their Neck the same Day they were adorned with the *Prætexta*, and hung down upon their Breasts. If they were of any Rank, it was of Gold or Silver; if otherwise, of Copper.

⁸ Her Hair dishevelled, and wreathed with Serpents. To increase the Horror of the Description, *Canidia* is here represented as one of the Furies, having her Hair entwin'd with Snakes; *brevibus*, because the smaller the Vipers are, the more venomous.

⁹ Wild Fig-Trees. Horace here begins to enumerate the Ingredients whereof *Canidia* composed her Philtre. The Wild Fig-tree is remarkable, for that it never blooms or bears Fruit; and it was therefore in the Number of those that were accounted unlucky.

¹⁰ And Eggs besmeared with the Blood of a loathsome Toad. Sometimes Sorcerers make use of the Blood, sometimes of the Lungs of these Creatures; here Eggs are besmeared with their Blood.

¹¹ Night Screech-Owl. *Nocturna strigis*. Pliny assures us, that it is impossible

to determine precisely what kind of Bird it was that the Antients called *Strix*. We know little more about it, than that it appeared only in the Night-time, and was called *Strix* from its Cry. Ovid, *Book VI. v. 159.* of his *Fasti*:

Est illis Strigibus nomen; sed nominis locus

Causa, quæ burrenda stridere noctis solent. The Name of this Bird is *Strix*, so called from its fearful Cry in the Night. I have translated it *Screech-Owl*, as that which seems to come nearest to it in our Language.

¹² Herbs from *Iolcos* and *Iberia*. Some read *Colchos*, but without Foundation. *Iolcos* was in *Thessaly*, very remote from *Iberia*, and, of consequence, the Herbs gather'd in these Places must be the more efficacious.

¹³ Bones snatch'd from the Mouth of a hungry Bitch. *Chabotius*: *Valentianum ossa à jejuna cane corrosa, Et illius livida. Saliva hominis valde jejuni ferat scorpium enecari.* The Bones gnaw'd by a hungry Bitch, and wetted over with her Spittle

Spittle
tis re
hungry
14 S
15 S
Sea Ur
the last
sharper
16 I
spargen
imagine
Hell b
Waters
stand fo
17 V
Troop.
18
puer lon

Jubet sepulcris caprificos erutas,
 Jubet cupressus funebres,
 Et uncta turpis ova ranæ sanguine,
 Plumamque nocturnæ strigis,
 Herbasque, quas Iolcos, atque Iberia
 Mittit venenorum ferax,
 Et ossa ab ore rapta jejunæ canis,
 Flammis aduri Colchicis.
 At expedita Sagana per totam domum
 Spargens Avernales aquas,
 Horret capillis, ut marinus, asperis,
 Echinus, aut currens aper.
 Abacta nullâ Veia conscientia,
 Ligonibus duris humum
 Exhaustabat, ingemens laboribus:
 Quò posset infossus puer
 Longo die bis terve mutatae dapis
 Inemori spectaculo;
 Cùm promineret ore, quantum exstant aqua
 Suspensa mento corpora,
 Exsucta toti medulla, & aridum jecur
 Amoris esset poculum;
 Interminato cùm semel fixæ cibo
 Intabuissent pupulæ.
 Non defuisse masculæ libidinis
 Ariminensem Foliam,
 Et otiosa credidit Neapolis,
 Et omne vicinum oppidum:
 Quæ sidera excantata voce Thessalâ,
 Lunamque cælo deripit.
 Hic irrefectum sæva dente livido
 Canidia rodens pollicem,

jubet caprificos erutas se-
 pulcris, jubet funebres
 cupressos, & ova uncta
 sanguine turpis ranae,
 plumamque strigis noctur-
 nae, herbasque, quas Iol-
 cos atque Iberia ferax
 venenorum mittit; &
 ossa rapta ab ore jejunae
 canis, aduri flammis Col-
 chicis. At Sagana ex-
 pedita spargens averna-
 les aquas per totam do-
 mum, horret asperis capil-
 lis, ut echinus marinus,
 aut currens aper. Tunc
 Veia abacta nullâ consci-
 entia, ingemens laboribus,
 exhaustabat humum du-
 ris ligonibus, quò infossus
 puer longo die inemori pos-
 set spectaculo dapis muta-
 tae bis terve: cùm pro-
 mineret ore, quantum cor-
 pora suspensa mento extant
 aqua; ut medulla ex-
 sucta, & jecur aridum es-
 set poculum amoris, cùm
 intabuissent pupulae semel
 fixæ cibo interminato. Et
 otiosa Neapolis, & omne
 vicinum oppidum credidit
 Foliam Ariminensem mas-
 culæ libidinis non defu-
 isse; quæ excantata voce,
 Thessalâ, deripit sidera
 lunamque cælo. Hic sæ-
 va Canidia rodens pol-
 licem irrefectum dente li-
 vido, quid dixit? aut

ANNOTATIONS.

Spittle, avail much in Love-Charms; nay, 'tis reported, that the Spittle of a very hungry Man will kill Serpents.

¹⁴ *Sagana*. One of *Canidia*'s Associates.

¹⁵ *Sea-Urchin*. There are both Land and Sea Urchins. *Horace* compares *Canidia* to the last, because its Prickles are finer and sharper, and so resemble more bristly Hair.

¹⁶ *Infernal Waters*. In the Original, *spargens avernales aquas*. The Ancients imagined that it was possible to descend to Hell by the Lake *Avernus*. Hence the Waters of that Lake are often made to stand for infernal Waters.

¹⁷ *Veia*. Another Sorceress of *Canidia*'s Troop.

¹⁸, ¹⁹ *Bury the Boy*. *Quò posset infossus puer longo die*. *Longo die* must not be un-

derstood here literally for a long Summer's Day; inasmuch as the Boy might live several Days in those Circumstances; but it means at length. 'Tis for this reason, that *Horace* tells us the Dishes were changed twice or thrice, for every Day they removed the Dishes they had given him the Day before, and brought fresh ones, that the Sight of them might the more quicken his Desires and Appetite.

²⁰ *A medicinal Composition for exciting Love*. *Amoris poculum*, the Name which in another Place he calls *Disiderii poculum*, a Draught to raise Desire.

¹² *Folia of Ariminum*. *Folia* is a fourth Witch whom *Horace* introduces into this Society. She was of *Ariminum*, upon the

- What did she not say? O Night, and *Diana*²², you faithful
 50 Witnesses of all my Designs, who command Silence, when we
 celebrate our most secret Mysteries, now, now come to my Aid,
 and pour all your Vengeance upon my Enemies. While the most
 55 savage Beasts, overcome with soft Sleep, are conceal'd in the
 frightful Obscurity of the Woods, may the Dogs of *Suburra*²³
 bark at this old Adulterer, exposed to the Laughter of all, and
 done over with an Ointment the most perfect that my Hands
 60 ever made. But what's the matter? Why are my Preparations
 less powerful than those of cruel *Medea*²⁴, wherewith she re-
 venged herself upon her haughty Rival the Daughter of potent
Creon, who was taken off the very Day of her Marriage by a poi-
 65 son'd Robe with which she had presented her? And yet no
 Herb nor Root, conceal'd in the most inaccessible Mountains,
 have escap'd my Discovery. This faithless Man lies peaceably
 with all my Rivals, upon Beds anointed with an Essence that in-
 70 spires him with Oblivion²⁵. Alas! he is Proof against my Phil-
 tres, by the Skill of some superior Sorcerers. O *Varus*, unhappy
 Wretch! whom cruel Sufferings await, I will force you back to
 my Embraces by uncommon Draughts; and your Inclinations
 75 once fixed upon me, all the Enchantments of the *Marfi*²⁶ shall
 not be able to recover them. I prepare a Philtre far more
 powerful and efficacious than the first, that shall entirely conquer
 your Disdain; and the Heavens shall sooner sink below the Sea,
 80 and the Earth spread herself above them, than you cease so to
 burn with Love to me, as Pitch with the devouring Flames. At
 these terrible Words, the Child strove no more to soften their
 unrelenting Breasts by his Prayers and Tears; but, at a loss in what
 85 manner to break Silence, he pour'd out against them the Impre-
 cations of *Thyestes*²⁷. Sorcery, says he, may overturn the Order
 of Nature, and confound Right and Wrong; but it can never
 hinder Vengeance from pursuing the Wicked. I will lead you with
 90 Imprecations, such Imprecations as no Victims shall be able to ex-
 piate.

A N N O T A T I O N S.

Borders of the *Adriatick* Sea, now *Rimini*.

²² O Night and Diana. *Dacier*: It was usual for Sorcerers to address the Moon and the Night, because they were the constant Witnesses of their Abominations — Thus *Medea*, in the *Seventh Book* of the *Metamorphoses*:

*Nox, ait, arcanis fidissima — — —
 Tuque triceps Hecate, quæ captis conscia
 nostris,
 Adjutrixque venis.*

O Night, says she, thou faithful Witness of our Mysteries, and you, Diana, who know and favour our Designs.

²³ Dogs of *Suburra*. *Suburra* was one of the Streets of *Rome*, between *Mount-Caelus* and *Esquilinus*. It was much infested with Courtezans, who made it their ordinary Place of Rendezvous. This is a very satirical Stroke upon *Varus*, who is no better used in this Ode than *Canidia*.

²⁴ *Medea*; see Ode iii. of this Book.

²⁵ Oblivion. He sleeps upon Beds anointed with Drugs that inspire Oblivion. This is a very happy Thought. *Canidia* here speaks quite in Character, as one who believed nothing could be done but by the Help of Charms and Philtres.

25 Th

Quid dixit? aut quid tacuit? O rebus meis
 Non infideles arbitrae,
 Nox, & Diana, quæ silentium regis,
 Arcana cum fiunt sacra;
 Nunc, nunc adeste: nunc in hostiles domos
 Iram atque numen vertite.
 Formidolosus dum latent silvis ferae,
 Dulci sopore languidae,
 Senem, quod omnes rideant, adulterum
 Latrent Suburanæ canes,
 Nardo perunctum, quale non perfectius
 Meæ laborarint manus:
 Quid accidit? cur dira barbaræ minùs
 Venena Medæ valent,
 Quibus superbam fugit ulta pellicem
 Magni Creontis filiam,
 Cum palla, tabo munus imbutum, novam
 Incendio nuptam abstulit?
 Atqui nec herba, nec latens in asperis
 Radix fefellit me locis.
 Indormit unctis omnium cubilibus
 Oblivione pellicum.
 Ah, ah, solutus ambulat veneficæ
 Scientioris carmine.
 Non usitatis, Vare, potionibus
 (O multa fleturum caput!)
 Ad me recurre: nec vocata mens tua
 Marfis redibit vocibus.
 Majus parabo, majus infundam tibi
 Fastidienti poculum.
 Priusque cælum fidet inferius mari,
 Tellure porrecta super,
 Quàm non amore sic meo flagres, uti
 Bitumen atris ignibus.
 Sub hæc puer, jam non, ut antè, mollibus
 Lenire verbis impias;
 Sed dubius unde rumperet silentium,
 Misit Thyestes preces.
 Venena, magnum fas nefasque, non valent
 Convertere humanam vicem.
 Diris agam vos: dira detestatio
 : Nullâ expiatur victimâ

50 quid tacuit? O Nox, & Diana, (inquit) quæ regis silentium, cum arcana sacra fiunt, vos arbitrae non infideles rebus meis; nunc, nunc adeste, nunc vertite iram atque numen in domos hostiles. Interim dum fera languida dulci sopore latent formidolosus silvis, Suburanæ canes (quod omnes rideant) latrent senem adulterum perunctum nardo, quale manus meæ non laborarunt perfectius. —
 60 Quid accidit? cur dira venena mea minus valent venenis Medæ barbaræ, quibus superba fugit, ulta pellicem filiam magni Creontis, cum palla munus imbutum tabe abstulit incendio novam nuptam?
 65 Atqui nec herba, nec radix latens in locis asperis me fefellit. Indormit (nimirum Varus) cubilibus omnium pellicum unctis oblivione. Ah, ah, solutus ille, ambulat carmine scientioris veneficæ. O Vare, caput fleturum multa, recurre ad me potionibus non usitatis: nec mens tua vocata Marfis vocibus redibit.
 75 Parabo majus pharmacum, infundam poculum majus tibi fastidienti me. Cælumque prius fidet inferius mari, tellure porrecta super, quam non sic flagres amore meo, uti bitumen flagret atris ignibus. Sub hæc puer non jam tentat ut antè lenire impias mulieres mollibus verbis, sed dubius unde rumperet silentium, misit Thyestes preces. Venena licet magnum fas nefasque confundant, non tamen valent convertere vicem humanam, agam vos diris: dira detestatio ex-

90

ANNOTATIONS.

²⁵ The Marfi. Marfæ voces, the Enchantments of the Marfi, famous for their Skill in Sorcery.

²⁷ Thyestes. The Imprecations of Thyestes against his Brother Atreus, were pro-

verbal among the Greeks and Latins, and meant the most bitter Imprecations. Thyestes was the Son of Pelops; he seduced his Brother Atreus's Wife, who, in Revenge, served

plate ²⁸. From the Moment that I expire through your Cru-
 elty, I will haunt you as a Nightly Fury. My Ghost shall, with
 crooked Nails, tear your Faces; for such is the Power of the
 95 Gods *Manes* ²⁹; and, constantly rousing unquiet Thoughts, beget
 Fears that will not suffer you to enjoy a Moment's Sleep. The Mob
 pursuing you with Stones here and there through the Streets, shall
 bruise your loathsome Carcasses, and the Wolves and *Esquilian*
 100 Vulturs ³⁰ shall tear to pieces your unburied Limbs: And my
 disconsolate Parents ³¹, who, alas! contrary to their Hopes and
 Wishes, have lived to see my fatal End, shall have the Consola-
 tion of being Witnesses to this agreeable Spectacle.

A N N O T A T I O N S.

served up to him the Son of his unlawful
 Embraces.

²⁸ *Imprecations that no Victims can ex-
 piate.* The Antients were of opinion that
 nothing could prevent the Effect of these
 Imprecations. Hence, *Pliny, Lib. xxviii.*
Cap. 21. Desigi diris detestationibus nemo non
metuit. There are none but dread much the
 Effect of bitter Imprecations.

²⁹ *For such is the Power of the Gods*
Manes. To them nothing was impossible,
 The Antients attributed to Ghosts Nail,
 Flambeaus, Chains, Whips, &c.

³⁰ *Esquilian Vulturs.* *Esquiline aliter.*
 The Birds of Prey that haunted this Hill,
 Here they buried the Poor. This was al-
 so the Place of publick Punishment, and
 cover'd over with Bones.

The KEY.

THIS is perhaps one of the most satirical and ill-natur'd Pieces
 of all Antiquity. *Horace* writes against *Canidia*, a celebrated
 Sorceress of those Days, and reproaches her with her Barbarity, in
 cruelly taking away the Life of an innocent Youth of Quality, that
 she

E P O D E VI.

Against CASSIUS SEVERUS,

An ill-natur'd and abusive Poet.

WHY, good for nothing Dog, do you thus bark at harmless
 Strangers ¹, but turn Tail at the Approach of a Wolf?
 Turn, Wretch, if you dare, your vain Threats against me, who
 5 know how to bite again. For I, like a Dog of *Epirus* or *Laco-*
nia ², the faithful Friend of Shepherds, prick up my Ears at the
 Sight

A N N O T A T I O N S.

¹ *Bark at harmless Strangers.* *Horace*
 here compares this *Cassius Severus* to a
 cowardly Dog, who bark'd only at Stran-

gers, as they pass'd by, or enter'd the House,
 but fled upon the Sight of a Wolf.

Quin, ubi perire jussus expiravero,
 Nocturnus occurram furor;
 Petamque vultus umbra curvis unguibus;
 (Quæ vis Deorum est Manium)
 Et inquietis affidens præcordiis,
 Pavore somnos auferam.
 Vos turba viciatim, hinc & hinc faxis petens,
 Contundet obscœnas anus.
 Pòst, insepulta membra different lupi
 Et Esquilinæ alites.
 Neque hoc parentes, (heu, mihi superstites,)
 Effugerit spectaculum.

piatur nullâ victimâ;
 quin ubi jussus perire ex-
 piravero, occurram furor
 nocturnus; unbraque pe-
 tam vultus curvis ungui-
 bus, quæ vis est deorum
 95 manium, & affidens præ-
 cordiis inquietis, auferam
 somnos pavore. Turba pe-
 tens vos viciatim hinc &
 hinc faxis, contundet ob-
 scœnas anus. Pòst, lupi
 100 & alites Esquilinæ diffe-
 rent, disceptent, insepulta
 membra. Neque effugerit

boc spectaculum parentes heu superstites mihi.

ANNOTATIONS.

³¹ And my disconsolate Parents. These two Lines, says Dacier, are full of Passions and Tenderness. The last Thoughts of this Child are for his Parents. He fore- saw their Grief for his Death, and knew that it would be some Consolation to them, to see Vengeance fall upon those Wretches that had occasion'd it.

The KEY.

she might accomplish her Designs upon *Varus*. He explains at large the Preparatives to his Execution, the Manner of it, and her Design; to compose of his Marrow and dried Liver, a Philtre to beget Love. Dacier observes a certain Delicacy in *Horace's* Manner of throwing an Air of Ridicule upon *Varus*, which, if understood, cannot fail very much to divert the Reader, and make him sensible that the ODE was meant as much against *Varus* as *Canidia*.

EPODE VI.

In CASSIUM SEVERUM,

Poetam maledicum & petulantem.

QUID immerentis hospites vexas, canis,
 Ignavus adversum lupos?
 Quin huc inanes, si potes, verum minas,
 Et me remorsurum petis?
 Nam, qualis aut Molossus, aut fulvus Lacon, 5
 Amica vis pastoribus,

ORDO.
 O Canis ignavus adver-
 sum lupos, quid vexas
 hospites immerentes? Quin,
 cur non, vertis huc minas
 inanes, si potes, & petis me
 remorsurum? Nam quæcum-
 que præcedet fera, eam aure
 sublatâ, agam per altas

ANNOTATIONS.

² A Dog of Epirus or Laconia. *Horace* were held in very great Esteem. *Molossus*. proceeds here to a great and courageous Dog, *Des Prez*: Canis ingens & validus ex E-
 such as those of *Epirus* and *Laconia*, which
 Et 4 piro,

Sight of the fiercest Animals, and vigorously pursue them through the Snow; you, after having filled the Grove with your ugly
 10 Howling³, greedily flying to the Meat that is thrown out to you. Take care, take care; for I am always ready to fall with triple Fury upon the Wicked, as that despised Son-in-Law⁴, who took so severe a Revenge upon the perfidious *Lycambe*, or *Hipponax*,
 15 the mortal Enemy of *Bupalus*⁵. It is not my Way, when attack'd, to whine and cry like an Infant, who knows not how to revenge himself?

A N N O T A T I O N S.

pire, ubi populi quondam fuere Moloſſi. A great strong Dog, such as were usually bred in *Epirus*, formerly called *Moloſſia*, from a People of that Name, who settled in it. *Fulvius Laco*: *Canis agilitate commendatissimus à Laconia Peloponnesi regione.* A Dog greatly valued for his Agility and Swiftness, from *Laconia*, a Region of *Peloponnesus*.

³ *When you have filled the Grove with your Howling.* He here reproaches *Severus*, that

he first raised a Noise and Outcry, and afterwards suffered himself to be bribed to Silence, like those Dogs who were quiet upon having a Bit of Bread thrown to them.

⁴ *As that despised Son-in-Law.* *Archilochus*, a Poet of the Isle of *Paros*, who is said to have first invented *Iambic Verses*. *Lycambe* had promised him his Daughter *Neobule* in Marriage; but, repenting afterwards, refused to make good his Word. *Archilochus*, provok'd at the Injustice done him,

The KEY.

THERE is nothing so difficult to tame, as a satirical ill-natur'd Writer, who never appears in Print but with a Design to revile and abuse. *Cassius Severus* the Orator was of this Stamp; he attack'd every body without Distinction, not so much as sparing the chief of *Augustus*'s Court, of either Sex; which drew upon him the Hatred of all the World, and *Augustus* was obliged to decree, that Informations should be given against such Persons and their Writings, that they might be punish'd and suppress'd. He was soon after banish'd to *Crete*. *Horace*, to cure him of this hurtful Turn, wrote this

ODE

E P O D E VII.

To the PEOPLE of ROME.

He inveighs against the Civil War.

W Hither, Oh! whither do you run, deluded Men¹? Why are your Swords, so lately sheathed, now again fitted to your Right Hands? Is it because too little *Roman* Blood has
 5 been spilt by Land and Sea²? Alas, 'tis that the *Roman* Army may

A N N O T A T I O N S.

¹ *Deluded Men.* In the Original *scelesti*, *pay* and his Followers, because they carried Arms against their Country, and a Prince

EPODE VII. Q. HORATII FLACCI.

425

Agam per altas aure sublatâ nives,
 Quæcunque præcedet fera.
 Tu, cùm timendâ voce complesti nemus,
 Projectum odoraris cibum.
 Cave, cave: namque in malos asperrimus
 Parata tollo cornua;
 Qualis Lycambæ spretus infido gener,
 Aut acer hostis Bupalus.
 An, si quis atro dente me petiverit,
 Inultus ut flebo puer?

nives, qualis aut Mæstus,
 aut fulvus Læon, vis amica
 pastoribus. Tu verò, cùm
 complesti nemus tremendâ vo-
 ce, odoraris projectum ci-
 bum. Cave, cave, namque
 ego asperrimus in malos, tol-
 lo cornua parata: Qualis
 gener spretus infido Lycam-
 bæ, aut acer hostis Bupalus.
 Si quis me petiverit dente
 atro, an flebo ut inultus puer.

ANNOTATIONS.

him, wrote a Poem against him in Iambic Verse, so satirical and ill-natur'd, that both the Father and Daughter hang'd themselves in Despair. We see then the Reason why Horace calls Lycambæ infido, perfidious, who has no Regard to his Promise; and Archilochus, gener spretus, the despised Son-in-Law, because his pretended Father-in-Law refused to give him his Daughter, after he had promised it.

⁵ Hipponax, the mortal Enemy of Bupalus. Bupalus and Anthernus were two celebrated Painters, Brothers, who had drawn a Picture of the Poet Hipponax, and represented him in a very ridiculous manner. He, in Revenge, wrote a very satirical Poem against him. Some say they hang'd themselves; others, that, ashamed to appear any more at Ephesus, they left it.

The KEY.

ONE against him, where he very satirically compares him to a Dog that bark'd without any Provocation; that attack'd the Innocent and Feeble, but was afraid to engage with such as might be his Match. We find, however, that he was incorrigible; not even his Banishment into the Isle of Crete, which happen'd soon afterwards, could tame him; for, ten Years after the Death of Augustus, Tiberius was obliged to banish him to the Isle of Seriphus, where he died.

It is uncertain when this ODE was written; Dacier thinks it was in the latter Part of the Poet's Life.

EPODE VII.

Ad POPULUM ROMANUM.

Detestatio bellorum civilium.

ORDO.

QUO, quò scelesti ruitis? aut cur dexteris
 Aptantur enses conditi?
 Parumne campis atque Neptuno super
 Fusum est Latini sanguinis?
 Non ut superbas invidæ Carthaginis

Scelesti, quò, quò ruitis?
 Aut cur enses conditi ap-
 tantur dexteris? Parumne
 Latini sanguinis fusum est su-
 per campis atque Neptuno?
 Non, quidem, ut Romanus
 miles ureret superbas arces

ANNOTATIONS.

Prince eminently favoured by the Gods. Neptuno, Campis, in the Plains of Philippi;
² By Land and Sea, Campis atque Neptuno, on the Sicilian Sea.

The

- may destroy the haughty Towers of *Carthage*, our Rival; or that the *Britons*, hitherto unconquered³, may be led in Triumph thro' the Sacred Way⁴; but that *Rome* may perish by her own Right Hand, according to the Wishes of the *Parthians*. Nor is this observable either in Wolves or Lions⁵, who exercise their Rage on Beasts of a different Kind. Is it a blind Fury, or some superior Force, that thus urges you? Are your Crimes the Cause? Answer. They are silent⁶; Paleness seizes their Countenances, and their Minds are struck with Astonishment. It is certainly so; 'tis the Murder of *Remus*⁷; 'tis his innocent Blood that has been so fatal to his Posterity, and drawn down upon us the Vengeance of the Gods.

ANNOTATIONS.

³ The Britons, hitherto unconquer'd. For altho' *Julius Cæsar* had made two Expeditions into *Britain*, yet he had rather shown the Way to Conquest, than actually brought these People under Subjection, who, after his Departure, thought no more of the Treaty they had enter'd into with him.

⁴ Led in Triumph through the sacred Way. From the Entrance of the sacred Way to the *Roman Forum*, was a continued Descent, and an Ascent from the Forum to the Capitol, which was properly called *Cirvus Capitolinus*. Hence *Horace* says, *Descenderet sacrâ eatenatus viâ*.

⁵ Nor is this observable either in Wolves or Lions. *Pliny*, *Proem. Lib. 7. Cætera animalia in suo genere probè degunt; congregari videmus, & stare contra dissimilia, leonum feritas inter se non dimicat, serpentum morsus non petit serpentes, nec maris quidem belluæ nisi in diversa genera sæviunt; at berculè homini plurima ex homine sunt mala.* Other Creatures live at Peace with their own Kind, and join together only to attack those of a different Species. The natural Fierceness of Lions does not shew itself in fighting against one another.

⁶ Ser-

The KEY.

CIVIL War in a State is like an inflammatory Fever in the Human Body, which, if not timely prevented, threatens Destruction to the whole Man. *Rome* had already suffered much from intestine Broils; and now again fresh Commotions were raised by *Sextus Pompeius*, who breaks the Treaty of Peace he himself had agreed to. *Horace*, alarm'd at the Danger his Country was in, writes this beautiful Poem, and inveigheth against the turbulent Spirit of *Pompey's* Faction, who threatned the Empire with Ruin. It is not, says he, to fight against the Enemies of the State that you take

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Des
the Yea
in 716.
Horace

Romanus arces ureret ;
 Intactus aut Britannus ut descenderet
 Sacrâ catenatus viâ :
 Sed ut, secundum vota Parthorum, suâ
 Urbs hæc periret dexterâ.
 Neque hic lupis mos, nec fuit leonibus
 Unquam, nisi in dispar, feris.
 Furorne cæcus, an rapit vis acrior,
 An culpa ? responsum date.
 Tacent : & ora pallor albus inficit ;
 Mentisque perculsæ stupent.
 Sic est : acerba fata Romanos agunt,
 Scelusque fraternæ necis ;
 Ut immerentis fluxit in terram Remi
 Sacer nepotibus cruor.

invidæ Carthaginis, aut
 ut intactus Britannus de-
 scenderet catenatus sacrâ
 viâ ; sed ut hæc urbs, secun-
 dum vota Parthorum, peri-
 ret suâ dexterâ. At neque
 10 lupis unquam hic mos fuit,
 nec leonibus feris, nisi in
 dispar sœvire. Furorne cæ-
 cus rapit vos, an vis acrior,
 an culpa ? date responsum.
 Tacent : & albus pallor in-
 15 ficit ora, mentesque percul-
 sæ stupent. Sic est. Acerbâ
 fata agunt Romanos, scelus-
 que necis fraternæ, ut ex
 quo cruor sacer immerentis
 Remi nepotibus fluxit in
 20 terram.

ANNOTATIONS.

‘ Serpents never attack Serpents ; nor do
 ‘ Sea-Monsters rage against those of their
 ‘ own Kind ; but innumerable are the Evils
 ‘ which Men suffer from each other.
 ‘ They are silent. We have in these two
 Verses a beautiful Image of those whose
 Consciences reproach them for their Crimes.
 ‘ ’Tis the Murder of Remus. *Acerba*
fata Romanos agunt. *Dacier* : We are not
 to suppose that *Horace* here ascribes the Ci-
 vil Wars to the Decree of the Fates ; that

would be, in a manner, to declare the Ro-
 mans innocent, contrary to his Design. —
Acerba fata, scelusque fraternæ necis, is an
 Expression which the *Greeks* call ἐν διὰ
 δύοιν, when one and the same thing is sepa-
 rated into two ; for it implies the same as
Fata acerba ob scelus fraternæ necis, and
Fata acerba is here put for *Dii acerbi*,
Dii irati, as the old Scholiast has very well
 remark’d.

The KEY.

up Arms ; it is not to humble haughty *Carthage*, or bring under the
 Yoke the remote *Britons* ; but by a Barbarity not to be equalled
 among the most savage Animals, that *Rome* may fall by its own
 Hands, and the *Parthians* may have their Wishes accomplished in
 full.

Des Prez and *Du Hamel* will have it, that this ODE was written in
 the Year of the City 717 ; *Rodellius*, in 718 ; *Dacier* and *Juvenicius*,
 in 716. According to this last Computation, it was in the 29th of
Horace’s Age, and 35 before CHRIST ; 1774 Years ago.

EPODE VIII.

To a LASCIVIOUS OLD-WOMAN.

AND is it for you, loathsome and deformed by Old-Age, thus
to enquire why my Strength and Vigour is decay'd; you
whose Teeth are yellow, and Forehead full of Wrinkles,

What though you are rich and nobly born, and your
Friends, at your Funeral, carry the Images of a long Train of
10 Ancestors? What though no Matron walks the Street adorn'd
with richer or finer Jewels?

EPODE IX.

To MÆCENAS.

He anticipates the Pleasure which he foresees will arise from
AUGUSTUS's Victory over ANTONY and CLEOPATRA
at *Actium*.

WHEN, O dear *Mæcenas*, when shall I drink with you joyful
at *Cæsar's* Victory¹, (so *Jupiter* hath thought meet) rich
Wine of *Cæcubum*, reserved for such happy Days? When
5 *tertained* in your stately Palace², shall I hear the agreeable Con-
cer

ANNOTATIONS.

¹ At *Cæsar's* Victory. Horace speaks as
one already assured of *Cæsar's* Victory over
Antony and *Cleopatra*. ² Stately Palace. In the Original, *alta domo*. *Dacier*: The Houses of great
Men we adorned

E P O D E VIII.

In LIBIDINOSAM ANUM.

ROGARE longo putidam te seculo,
 Vires quid enervet meas ?
 Cum sit tibi dens ater, & rugis vetus
 Frontem senectus exaret ;
 Hietque turpis inter aridas nates
 Podex, velut crudæ bovis.
 Sed incitat me pectus, & mammæ putres,
 Equina quales ubera ;
 Venterque mollis, & femur tumentibus
 Exile furis additum.
 Esto beata : funus atque imagines
 Ducant triumphales tuum :
 Nec fit marita quæ rotundioribus
 Onusta baccis ambulet.
 Quid, quod libelli Stoici inter sericos
 Jacere pulvillos amant ?
 Illiterati num minùs nervi rigent ?
 Minùsve languet fascinum ?
 Quod ut superbo provoces ab inguine,
 Ore allaborandum est tibi.

O R D O.

D Ecetne te putidam
 longo seculo ro-
 gare quid enervet vires
 meas, cum sit tibi dens
 ater, & vetus senectus
 exaret frontem rugis ?

5

10 *Esto beata,*
 atque imagines triumphales
 ducant funus tuum,
 nec sit marita quæ ambulet
 onusta rotundioribus
 baccis.

15

E P O D E IX.

Ad MÆCENATUM.

*Præsentit voluptatem mox futuram ex victoria AUGUSTI
 adversam ANTONIUM & CLEOPATRAM apud Actium.*

Q Uando repostum Cæcubum ad festas dapes,
 Victore lætus Cæsare,
 Tecum sub altâ (sic Jovi gratum) domo,
 Beate Mæcenas, bibam,
 Sonante mistum tibiis carmen lyrâ,
 Hac Dorium, illis Barbarum ?

O R D O.

Q Uando, O beate Mæ-
 cenas, bibam ego
 tecum lætus Cæsare vic-
 tore, ob victoriam Augusti
 (sic enim Jovi gratum)
 Cæcubum repostum ad fes-
 tas dapes, sub alta domo,
 lyrâ sonante cum tibiis
 mistum carmen, hac Do-

5

A N N O T A T I O N S.

Men were usually very high, because they had, in the Front of his Palace, a Colossus adorned the Front with lofty Pillars. Nero of 120 Feet. But perhaps Horace uses this Ex-

cert of the *Doric* Harp³, joined with two *Phrygian* Flutes? 'Tis the same you lately gave us, when *Sextus Pompeius* the General, who valued himself on being the Son of *Neptune*⁴, was driven
 10 out of the *Sicilian* Seas, and his Ships burnt; after he had threaten'd the City of *Rome* with the Chains he had taken from a Set of treacherous Slaves⁵ his Followers. A *Roman*, (how will it find Credit with Posterity!) *I say a Roman* Soldier carries Arms
 15 subject to the Command of a Woman⁶; he obeys the Orders of a Troop of vile Eunuchs, and the Sun beholds an infamous Canopy⁷ amidst the *Roman* Ensigns. Two thousand *Gauls*,⁸ disgusted at this, turn'd their Horse towards *Cæsar's* Camp, and the Sterns of the Enemy's Ships, station'd on the Left-Hand, are hid
 20 in the Harbour⁹. Divine Triumph! Do you delay the Chariots of Gold, and the Oxen that have never yet felt the Yoke? Divine Triumph¹⁰, you never led back to *Rome* a greater General, neither *Marius* from the *Jugurthine* War, nor *Scipio* from
 25 the *African*, although his Valour rais'd him a noble Monument in the Overthrow of *Carthage*. The Enemy, vanquish'd by Land and Sea, quit their Purple Robes¹¹, to put on a Habit of Mourning, and fly with contrary Winds, either to *Crete*, famous
 30 for its hundred Cities, or the *Syrtes* agitated by the South-Wind, or is driven up and down in the Sea, unable to hold any certain Course. Bring hither, Boy, larger Cups, and pour out *Chien* or *Lesbian*

A N N O T A T I O N S.

Expression, in speaking of *Mæcenas's* House, because of a remarkable Tower on it that overlooked the whole City, and which elsewhere he calls,

Molem propinquam nubibus arduis.
 A Tower that almost reaches the Clouds.

³ The *Doric* Harp join'd with two *Phrygian* Flutes. *Dacier*: The Antients had three principal Times or Measures in Musick, the *Doric*, the *Lydian*, and the *Phrygian*. The first was grave and majestick, the second sharp and shrill, and the third a Mixture of the other two. The *Romans* made use of these several Kinds of Musick in their Concerts, as the Occasion and Subject required; the *Doric*, in serious Matters, the *Lydian*, in gay and sprightly Subjects; and the *Phrygian*, on Occasions where Religion bore a Part. Sometimes, to render the Harmony more compleat, they mixt them, as in the Concert *Horace* mentions here of two Flutes with one Harp. But as the Musick of the Antients is now entirely lost, it is not needful to insist any longer upon this Subject.

⁴ Who valued himself on being the Son of *Neptune*. He gloried in this Title, says *Ju-*

venius, vel quod præliis aliquot maritimis secundis usus erat, vel quod ipse pater olim imperium maris tenuerat; either on account of his own Success in some Sea-Fights, or because his Father had formerly held the Dominion of the Seas.

⁵ With the Chains he had taken from a Set of treacherous Slaves. The young *Pompey* had received into his Service a great Number of Slaves, and rewarded them with their Liberty. With this Army he endeavour'd to reduce *Rome* to that Slavery, from which he had freed his treacherous Followers.

⁶ Subject to the Command of a Woman. *Antony* was so far enslaved to *Cleopatra*, that he accepted several Charges under her, and followed her Chariot on foot thro' the Cities; and the *Roman* Troops thought it an Honour to serve in her Guards, and bear upon their Shields the Name of *Cleopatra*.

⁷ An infamous Canopy. A Kind of Tent or Pavilion made use of by the *Egyptian* Ladies, to guard them from the Gnats and Flies, wherewith that Country is very much infested, by reason of the Nearness of the Sea,

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 Ships

Ut nuper, actus cū freto Neptunius
 Dux fugit uſtis navibus,
 Minatus Urbi vincla, quæ detraxerat
 Servis amicus perfidis.
 Romanus, (eheu, poſteri negabitis)
 Emancipatus feminæ
 Fert vallum & arma miles, & ſpadonibus
 Servire rugoſis poteſt :
 Interque ſigna turpe militaria
 Sol aſpicit conopeum.
 Ad hunc frementes verterunt bis mille equos
 Galli, canentes Cæſarem :
 Hoſtiliumque navium portu latent
 Puppes ſiniſtrorſum ſitæ.
 Iō triumphæ ; tu moraris aureos
 Currus & intactas boves.
 Iō triumphæ ; nec Jugurthino parem
 Bello reportaſti ducem ;
 Neque Africano, cui ſuper Carthaginem
 Virtus ſepulcrum condidit.
 Terrâ marique victus hoſtis, Punico
 Lugubre mutavit ſagum.
 Aut ille centum nobilem Cretam urbibus
 Ventis iturus non ſuis,
 Exercitatus aut petit Syrtes Noto,
 Aut fertur incerto mari.
 Capaciores affer huc, puer, ſcyphos,
 Et Chia vina aut Leſbia ;

ricum modum, illis Phrygi-
 um ? Ut nuper fecimus cū
 Neptunius dux, Sextus Pom-
 peius, actus freto Siculo fu-
 git, uſtis navibus, minatus
 injicere urbi vincula, quæ a-
 micus detraxerat ſervis per-
 fidis. Romanus, (eheu, po-
 ſteri negabitis, non credetis
 hoc) Romanus inquam miles
 fert vallum & arma eman-
 cipatus feminæ ; & imo po-
 teſt ſervire ſpadonibus rugoſis.
 Solque aſpicit (turpe!) co-
 nopeum inter ſigna militaria.
 Ad hunc Galli frementes ver-
 terunt bis mille equos, canentes
 Cæſarem ; puppesque hoſti-
 lium navium ſitæ ſiniſtrorſum
 latent portu. Iō triumphæ ; tu
 moraris aureos currus, & in-
 tactas boves. Iō triumphæ,
 nec reportaſti parem ducem
 bello Jugurthino, neque Af-
 ricano cui virtus condidit ſe-
 pulcrum ſuper Carthaginem.
 Hoſtis victus terrâ marique
 mutavit lugubre ſagum Pu-
 nico, (i. e. mutavit Punicum
 ſagum lugubri.) Ille aut itu-
 rus eſt Cretam nobilem centum
 urbibus ventis non ſuis (adver-
 ſis) ; aut petit Syrtes exercita-
 tas noto, aut fertur incerto ma-
 ri. Puer, affer huc ſcyphos
 capaciores, & vina Chia aut

ANNOTATIONS.

Sea, and the frequent Inundations of the Nile. It was infamous for Soldiers to use it, who ought to be inured to all Kind of Hardships; and, perhaps, Horace means here to reproach Antony for having it in place of the General's Tent or Prætorium.

⁸ Two thousand Gauls. Besides the two hostile Fleets, there were also two Land-Armies, of which latter two thousand Gauls revolting from Antony, joined Augustus.

Servius, on the 6th Book of the Æneid : Nam transferunt ad Augustum ab Antonio duo millia equitum, per quos est victoriam consecutus. For two thousand Horse deserting Antony, fled to Augustus, which contributed greatly to the Victory.

⁹ The Sterns of the Enemy's Ships are bid in the Harbour. Cleopatra's Ships, which were placed behind Antony's. As these Ships were in the Entrance of the Harbour,

ready to fly on the first Occasion, the Stern on them was concealed; for the Prows stood out towards the Sea, ready to cut the Waves when the Signal was given. They are further said to be station'd on the Left-Hand. Sinistrorsum sitæ; that is, towards Egypt and Alexandria; for when one looks from the Port of Ægium towards the Sea, Italy is upon the Right, and Egypt upon the Left-Hand.

¹⁰ Divine Triumph. Iō triumphæ; see the Note upon Ode ii. Book IV.

Tuque dum procedis, Iō triumphæ.

¹¹ Quit their Purple Robes. Punico lugubre mutavit sagum. This is the Figure called Hyperbaton, when the Order of the Words is changed. The natural Structure of them is, Mutavit Punicum sagum lugubri.

¹² Chia

Lesbian Wine ¹²; or rather give me some Wine of *Cæcubum*,
 35 to strengthen the Stomach, and drive away nauseous Fumes.
 'Tis expedient to alleviate our Concern and Anxiety about *Augustus* with a cheerful Glass.

ANNOTATIONS.

¹² *Cbian or Lesbian Wine*. The Wine of the Wines that were imported from beyond
Cbios or Lesbos, and, generally speaking, all | Sea,

The KEY.

THERE is no Virtue that recommends a Man more to the Esteem
 of those with whom he converses, than Gratitude; and at the
 same time it is so obvious and reasonable a Duty, that we expect it in
 all, and look upon them as Monsters, who are without it. It is often
 out of our Power to make a suitable Return for a Favour received;
 but every one may be grateful; and a Man of real Humanity and
 Good-Nature takes more pleasure in bestowing Favours upon those
 who receive them with grateful Hearts, than on such as are able to
 requite them in Kind. *Horace* seems to have possessed this Virtue in

EPODE X.

Against NÆVIUS the Poet,

To whom he wishes a Shipwreck.

THE Ship sets sail with unlucky Auspices, carrying loathsome
*Mævius*¹. Remember, O South Wind, to beat both the
 Sides of this Vessel with tempestuous Waves. May the fatal
 5 East Wind, swelling the Sea, destroy her Tackle, and break in
 pieces the Oar. May the impetuous North-Wind rage with the
 same Fury, as when it overthrows the shaking Oaks upon the
 high Mountains; and may no friendly Star appear in that dis-
 10 mal Night, when fatal *Orion* sets². May you sail in a Sea, no
 calmer than it was to the victorious Army of the *Greeks*³, when

ANNOTATIONS.

¹ *Loathsome Mævius*. A wretched Poet
 of those Times, equally odious both to
Virgil and *Horace*. *Virgil*. *Ecl.* III.

Qui Bævium non odit, amet tua carmina,
Mævi;

Atque idem jungat vulpes, & mulgeat
oviles.

He who hates not Bævius, may love thy Verse.

O *Mævius*; the same may also learn
 Foxes, and milk He-Goats. By this, says
Dacier, he would have us to understand, as
Pomponius Sebutus has very well explained
 it, that such as love these vile Poets, ought
 also to love Filthiness and Nastiness, and be
 always among Foxes and He-Goats, which

EPODE X. Q. HORATII FLACCI.

433

Vel, quod fluentem nauseam coerceat,
Metire nobis Cæcubum.

Curam metumque Cæsaris rerum juvat
Dulci Lyæo solvere.

35

Lesbia, vel metire nobis Cæcubum, quod coerceat nauseam fluentem. Juvat solvere curam metumque rerum Cæsaris dulci Lyæo.

ANNOTATIONS.

Sea, were so much esteemed at Rome, that, | did not offer their Guests above one Cup of
in their most splendid Entertainments, they | them.

The KEY.

a very high Degree. He is ready, on every occasion, to testify his Affection to *Augustus* and his Patron *Mæcenas*. This EPODE was written, to shew his Joy on Occasion of the famous Victory at *Actium*. The Poet convinces us how nearly he concerned himself in every thing that regarded *Augustus* or *Mæcenas*; insomuch that their Good-Fortune and Success was, to him, the most desirable thing in Life.

Dacier and *Des Prez* place this EPODE in the 722d Year of the City, and 29 before CHRIST; making it 1768 Years old.

EPODE X.

In NÆVIUM Poetam,

Cui precatur naufragium.

ORDO.

MALA soluta navis exit alite
Ferens olentem Mævium.
Ut horridis utrumque verberes latus,
Auster, memento fluctibus.
Niger rudentes Euris, inverso mari,
Fractosque remos differat.
Insurgat Aquilo, quantus altis montibus
Frangit trementes ilices.
Nec fidus atrâ nocte amicum appareat,
Quâ tristis Orion cadit :

N Avis exit soluta portu
mala alite ferens Mæ-
vium olentem. Auster me-
mento, ut verberes utrumque
latus horridis fluctibus. Eu-
rus niger differat inverso
5 mari rudentes, remosque
fractos. Aquilo insurgat,
quantus, tam vehemens
quàm cum frangit ilices tre-
mentes altis montibus; nec
fidus amicum appareat atrâ
10 nocte, quâ tristis Orion ca-
dit.

ANNOTATIONS.

tho' the most stinking of all Creatures, are
not yet so loathsome as these Poets. Hence
we may see the Reason of the Expression,
olentem Mævium, in the Original.

² *Fatal Orion*. For the Setting of Orion
is always tempestuous, Ode xxvii. Book III.

VOL. I.

*Sed vides quanto trepidet tumultu
Prenus Orion.*

*You see with what Noise Orion hastens to
his Setting.*

³ *The victorious Army of the Greeks.*

The

Ff

las, after having burnt *Troy*, transferred her Rage to the Ship that carried impious *Ajax*. O how much Fatigue awaits the
 10 Crew, what deadly Palenefs, unmanly Ejaculations, and vain Prayers to angry *Jupiter* yourself, when the *Ionian Bay* ⁴, raised by the murmuring South-Wind, shall break the Ship in pieces! But should you, stretch'd upon the winding Shore ⁵, become a
 15 rich Prey to the Sea-Birds, I will sacrifice to the Tempests ⁶ a Goat and a Lamb.

ANNOTATIONS.

The *Grecian Army*, in returning from *Troy*, were overtaken by a Storm, and shipwreck'd upon a Rock or Promontory of the Island of *Eubæa*, called *Caphareus*. This Misfortune was owing to the Treachery of *Nauplius* King of *Eubæa*, whose Son *Palamides* the *Greeks* had treacherously accused, and put to death. *Nauplius*, in Revenge, seeing the *Grecian Fleet* struggling with the Storm, order'd Lights to be held out in the Night, from this Rock. The *Greeks*, by this Signal, taking it for a Harbour, were shipwreck'd against it. *Ajax*, after the Loss of his Ship, having escaped upon a Rock, *Pallas* overthrew him by a Thunder-Bolt. That Goddess was justly in-

cens'd against him for ravishing *Cassandra*, the Daughter of *Priam* in her Temple.—*Horace* here, as *Virgil* in his *Æneis*, ascribes this whole Misfortune of the *Greeks* to *Pallas's* Resentment of the Impiety of *Ajax*.

⁴ *Ionian Bay*. *Juvenius*: *Mare Ionium ea pars est maris mediterranei, quæ alluit Macedoniæ oram ab occasu, tum in Epirum & Peloponnesum delabens, ad Cretam usque porrigitur.* By the *Ionian Sea*, the Antients understood that Part of the *Mediterranean* which wash'd the Western Coast of *Macedonia*, then gliding towards *Epirus* and *Peloponnesus*, reaches as far as *Crete*.

⁵ Should

The KEY.

THIS ODE is full of Imprecations against *Mævius*, who designed to set Sail for *Greece*. This *Mævius* was a vile Poetafter, hated by all People of Sense and Judgment, and equally odious both to *Virgil* and *Horace*. There is good reason to believe that his Enmity

EPODE XI.

TO PETTIUS.

Having fallen deeply in love with *LYCISCUS*, he cannot apply himself to the making of Verses.

O *Pettius* ¹, I take now no more pleasure, as formerly, in writing Verses, being so cruelly persecuted by Love; Love, which renders me so sensible to the Charms of young Boys and Girls.

ANNOTATIONS.

¹ *Pettius*. We know not who this *Pettius* was, he not being mentioned by any

other Author of the *Augustan Age*.

² Should

Quietiore nec feratur æquore
Quàm Graia victorum manus;
Cum Pallas usto vertit iram ab Illo
In impiam Ajacis ratem.
O quantus instat navitis sudor tuis,
Tibique pallor luteus,
Et illa non virilis ejulatio,
Preces & aversum ad Jovem;
Ionius udo cum remugiens sinus
Noto carinam ruperit!
Opima quod si præda curvo littore
Porrecta mergos juveris;
Libidinosus immolabitur caper,
Et agna Tempestatibus.

Nec feratur quietiore æquore
quàm Graia manus victo-
rum, cùm Pallas vertit i-
ram ab usto Illo in impiam
ratem Ajacis. O quantus
15 sudor instat tuis navitis pal-
lorque luteus tibi, & ejula-
tio illa non virilis, & pre-
ces ad Jovem aversum;
cùm sinus Ionius remugiens
udo noto ruperit carinam!
20 Quid si tu præda opima
porrecta curvo littore ju-
veris mergos; libidinosus
caper & agna immolabitur
Tempestatibus.

ANNOTATIONS.

⁵ Should you stretched upon the winding
Shore. Lambinus: Quid si tu naufragio
perieris, & corpus tuum in littus ejectum
præda mergis fuerit. 'But if you perish by
'Shipwreck, and your Body cast upon the
'Shore, become a Prey to the Cormo-
'rants.'

⁶ I will sacrifice to the Tempests. Da-
cier: They had a Temple at Rome. Ovid,
Book VI. of his Fasti.

Te quoque, Tempestas, meritam delubra
fatemur,

Cum penè est Corsis obruta classis aquis.
We acknowledge that you, O Tempest, also de-
served a Temple, when our Fleet was almost
overwhelm'd in the Corfican Seas. This hap-
pen'd in the 494th Year of Rome, when Scipio
the Elder took Corsica, where his Ships were
in great Danger; he vowed a Temple to the
Tempests in the first Ward of the City.

The KEY.

to Virgil was the chief Cause of the Maledictions in this ODE. The
Poet, as he had wish'd Virgil a prosperous Voyage, Book I. Ode iii.
here wishes his Enemy Mævius may be shipwreck'd.

It is uncertain when this EPODE was written.

EPODE XI.

Ad PETTIUM.

Occupatus amore LYCISCI, non potest conferre operam ad
versus faciendos.

PETTI, nihil me, sicut antea, juvat
Scribere versiculos,
Amore percussum gravi;
Amore, qui me, præter omnes, expetit
Mollibus in pueris

ORDO.

O Petti, nihil juvat me
percussum gravi amo-
re, sicut ante, scribere ver-
siculos; amore qui præter
omnes expetit me urere in
5 mollibus pueris aut in puel-
lis.

- 5 Girls. The Month of *December*² hath now a third time made the Leaves to fall from the Trees, since I ceased to burn for *Inachia*³. What a Subject of Ridicule was I to the whole
 10 Town⁴? (for I now blush at my Weakness) I am also ashamed of those Entertainments⁵, in which the Lover was easily discovered by his sullen Silence, and frequent Sighs. There, when warmed by the God who opens the Heart, I began to pour forth my Secrets. Is it possible, would I say in a complaining Strain, that Riches shall always carry it over Merit and
 20 Virtue⁶? Did, *added I*, a true Indignation of such Conduct, once possess my Mind, and I banish from my Heart those vain Remedies, that increase rather than abate this stubborn Passion⁷, then, ashamed to have so long contended with unworthy Rivals, I would give over all Pursuit. Having thus commended Steadiness of Resolution in your Presence, yet no sooner had I left you determined to go home, as you advised; but forgetting my Promises, and uncertain whither I went⁸, I wander'd to those unfriendly Gates and cruel Thresholds, where I broke my Loins and Side. Now I am enamoured of *Lyciscus*⁹, who boasts that he exceeds even Women in Effeminacy and Voluptuousness.
 35 Nothing can disengage me from this troublesome Passion, neither the salutary Advice of my Friends, nor the most bitter Reproaches. Nothing can set me free, but to engage in another Amour, either with some other young Girl, or a beautiful Boy,
 40 who wears his long Hair tied up in a Knot.

ANNOTATIONS.

² *The Month of December hath now a third time.* In the Original *tertius Decem-ber*. Lambinus: *Tertius annus, seu potius tertia hyems*. 'The third Year, or rather the third Winter.' *Virgil, Georg. II.* expresses himself after much the same manner, as the Poet here:

Frigidus & silvis Aquilo decussit honorem.
The cold North-East Wind has made the Leaves fall from the Woods.

³ *Inachia.* She was one of Horace's first Mistresses. We know little more of her besides the Name, being only mentioned in this Ode and the following.

⁴ *What a Subject of Ridicule was I to the whole Town?* Lambinus: *Quum multus de me sermo habitus est, dedecoris & ignominiae plenus?* 'How often have I been talked of with Contempt and Ridicule?'

⁵ *I am also ashamed of those Entertainments, &c.* *Paenitet conviviorum.* This Verb often signifies no more than to be dissatisfied; but here it must signify the same as *tædet me, piget me.* Horace is ashamed

of his being present at those Entertainments, where, by his Sighs and sullen Silence, he so plainly discovered his Weakness, and exposed himself to the Ridicule of the whole Company. He is now convinced of his Folly.

⁶ *That Riches shall always carry it over Merit and Virtue.* This has been a long Complaint; *Anacreon* makes the same Lamentation, that Nobility, Wit, and Good-Manners, were of little avail in Love, but that Money was all-powerful.

⁷ *And I banish from my Heart those vain Remedies that increase rather than abate this stubborn Passion.* In the Original, *Ut hæc ingrata ventis dividat fomenta.* *Dacier:* By *Fomenta*, Horace here understands the Complaints, Tears, Sighs, and Silence, which he mentions a little before. A Lover, who takes pleasure in this Silence, who mourns, sighs, &c. thereby increases his Passion, and gives it new Strength. He is like a Man who abandons himself to Grief and Discontent; he cannot think of the Occasion

Aut in puellis urere.
 Hic tertius December, ex quo destiti
 Inachiâ furere,
 Silvis honorem decutit.
 Heu me, per Urbem, (nam pudet tanti mali)
 Fabula quanta fui!
 Conviviorum & pœnitet,
 In quês amantem & languor & silentium
 Arguit, & latere
 Petitus imo spiritus.
 Contrane lucrum nil valere candidum
 Pauperis ingenium?
 Querebar, applorens tibi;
 Simul calentis inverecundus Deus
 Fervidiore mero
 Arcana promôrat loco.
 Quòd si meis inæstuet præcordiis
 Libera bilis, ut hæc
 Ingrata ventis dividat
 Fomenta, vulnus nil malum levantia;
 Definet imparibus
 Certare summotus pudor.
 Ubi hæc severus te palam laudaveram,
 Jussus abire domum,
 Ferebar incerto pede
 Ad non amicos, heu, mihi postes, & heu,
 Limina dura; quibus
 Lumbos & infregi latus.
 Nunc, gloriantis quamlibet mulierculam
 Vincere mollitiâ,
 Amor Lycisci me tenet:
 Unde expedire non amicorum queant
 Libera consilia,
 Nec contumeliæ graves;
 Sed alius ardor, aut puellæ candidæ,
 Aut teretis pueri,
 Longam renodantis comam.

lis. Hic tertius December
 decutit honorem silvis, ex
 quo destiti furere Inachiâ.
 Heu quanta fui fabula
 per urbem, (nam pudet me
 tanti mali!) Pœnitet &
 conviviorum, in quês &
 languor & silentium, &
 spiritus petitus imo latere,
 arguit amantem. Simul,
 verò ac, inverecundus de-
 us fervidiore mero promô-
 rat loco arcana calentis,
 tunc applorens tibi, quæ-
 rebat candidum ingenium
 pauperis nil valere contra
 lucrum. Addebam porro;
 quòd si libera bilis inæst-
 uet meis præcordiis, ut
 dividat ventis hæc ingra-
 ta fomenta, nil levantia
 malum vulnus, protinus
 pudor summotus desinet
 certare imparibus. Ubi
 severus laudaveram hæc
 palam te, jussus abire do-
 mum, ferebar pede incerto
 ad postes, heu non amicos
 mihi, & limina heu dura,
 quibus infregi lumbos &
 latus. Nunc amor Lycisci
 gloriantis vincere quam-
 libet mulierculam mollitiâ
 tenet me, unde non libera
 consilia amicorum, nec gra-
 ves contumeliæ queant ex-
 pedire; sed tantum alius
 ardor, aut puellæ candi-
 dæ, aut pueri teretis reno-
 dantis comam longam.

A N N O T A T I O N S.

Occasion of his Melancholy, without aug-
 menting it; whereas it would soon abate,
 did he but strive to think less of it.

⁸ Uncertain whither I went. Ferebar
 incerto pede. Lambinus: Tametsi constitue-
 ram animum obfirmare, ne Inachiam expe-
 terem, neve amarem; ego tamen ad eas æ-
 des, quæ mihi tam iniquæ, atque inimi-
 cæ fuerant, recurrebam: ad ea vestibula su-
 per quæ jacueram noctes totas, revertebar.

* Altho' I had resolved firmly within my-

self, neither to seek after nor love Ina-
 chia, yet I was carried back, I know not
 how, to that House, which had been so
 hurtful to me, I returned to those Thresh-
 holds, before which I had lain whole
 Nights.

⁹ Lyciscus. Horace speaks nowhere else
 of this young Boy. Lyciscus is a Diminu-
 tive from Lycus, a Name common enough
 among the Greeks.

The KEY.

OUR Passions, when too much indulged, often prove hurtful, and gain so much upon us, that we find it very difficult to conquer them. Our first Care therefore should be, to regulate the Passions, to subdue them to Reason, and govern them by the Principles of Virtue and true Goodness. Did we but set ourselves heartily to work, we might possibly find less Difficulty in it, than we often meet with in compassing the Gratification of our unreasonable Desires; so that it is a just Observation, That it sometimes costs us more to be miserable, than would make us perfectly happy. That

Horace

EPODE XII.

Against an Ugly OLD-WOMAN.

What want you with me, ugly Wretch, fitter to be served
by black Elephants? To what end do you send me so
many Presents, and torment me with Billet-doux? I have not
5 Vigour for you, and a too acute Sense of Smell.

For whom are these Fleeces of Wooll twice
dyed with *Tyrian* Purple? Was it not for you ungrateful, to
boast, that among the young Men of your Age, there was none
more beloved by his Mistress than yourself? O unhappy that
I am, you fly me as a Lamb flies the ravenous Wolves, or a
Goat the savage Lions!

The KEY.

Horace was well convinced of this Truth, appears from the whole Strain of this EPODE. He complains of his obstinate headstrong Love as a Weakness, a Weakness which he was ashamed of, and had often endeavoured to overcome; nay, he regrets it as a Misfortune, that it had gained such an Ascendant over him, as to enslave him, and deprive him of the Mastery of himself.

When this EPODE was written, is uncertain.

EPODE XII.

In ANUM FOETIDAM.

QUID tibi vis, mulier nigris dignissima barris?

Munera cur mihi, quidve tabellas
Mittis, nec firmo juveni, neque naris obefæ?

Namque sagaciùs unus odoror,
Polypus, an gravis hirsutis cubet hircus in alis, 5

Quàm canis acer, ubi lateat fus.
Quis sudor vietis, & quàm malus undique membris
Crescit odor! cùm pene soluto

Indomitam properat rabiem sedare; nec illi
Jam manet humida creta, colorque 10

Stercore fucatus crocodili; jamque subando
Tenta, cubilia, tectaque rumpit:

Vel mea cùm sævis agitat fastidia verbis:

Inachia langues minùs ac me:

Inachiam ter nocte potes; mihi semper ad unum
Mollis opus. pereat malè, quæ te 16

Lesbia, quærenti taurum, monstravit inertem:

Cùm mihi Còus adesset Amyntas;

Cujus in indomito constantior inguine nervus,
Quàm nova collibus arbor inhæret. 20

Muricibus Tyriis iteratæ vellera lanæ

Cui properabantur? tibi nempe:

Ne foret æquales inter conviva, magis quem

Diligeret mulier sua, quàm te.

O ego non felix, quam tu fugis, ut pavet acres 25

Aгна lupos, capræque leones.

QUID tibi vis mulier, dignissima nigris barris? Cur mittis munera, quidve tabellas, mihi nec juveni firmo, nec obefæ naris?

Cui properabantur vellera lanæ iteratæ muricibus Tyriis? nempe tibi: ne foret conviva inter æquales, quem sua mulier magis diligeret, quàm ego te. O ego non felix quàm tu fugis, ut agna pavet acres lupos, capræque leones.

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O ego non felix, quam tu fugis, ut pavet acres 25

Agna lupos, capreæque leones.

QUID tibi vis mulier, dignissima nigris barris? Cur mittis munera, quidve tabellas, mihi nec juveni firmo, nec obesæ naris?

Cui properabantur vellera lanæ iteratæ muricibus Tyriis? nempe tibi: ne foret conviva inter æquales, quem sua mulier magis diligeret, quàm ego te. O ego non felix quàm tu fugis, ut agna pavet acres lupos, capreæque leones.

EPODE XIII.

To his FRIENDS.

That, laying aside Care, they should indulge Mirth.

- A Dreadful Tempest hath hid the Heavens from us ¹, and Rain and Snow bring down unwholesome cold Air ². Now the Sea and Woods resound with the *Thracian* North-Wind.
- 5 Let us, my Friends, lay hold of the present Opportunity, and, whilst our Strength is in its Vigour ³, and we have it in our Power, let us drive off Old-Age, whose Forehead is cover'd with Wrinkles: Bring us Wine marked the Year of my Birth, when
- 10 *Torquatus* was Consul ⁴; and let us avoid to speak of Things that may afflict us; who knows but God, by a happy Vicissitude, may reduce them to their former State? Now let us take pleasure in perfuming ourselves with *Persian* Ointment ⁵, and easing our
- 15 Minds from cruel Anxiety, by the Sound of the *Cyllenean* Harp ⁶. As of old the celebrated *Centaur* ⁷ sung to his illustrious Pupil. Invincible Mortal, says he, born of the Goddess *Thetis*, you are mark'd out for the Kingdom of *Assaracus* ⁸, water'd by the cold
- 20 *Scamander* and rapid *Simois* ⁹. The Fates have, by an infallible Decree, forbid your Return; nor shall your Mother, tho' a Sea-Goddess ¹⁰, have the Consolation to bring you back. There remember to soften the Calamities of Life with Wine and Musick,
- 25 the great Antidotes against Chagrin and Melancholy.

ANNOTATIONS.

¹ *Hid the Heavens from us.* *Cælum contraxit.* *Dacier:* *Contrabere*, to contract or draw together, is the contrary of *expandere*, *explicare*, to open, to unfold; when the Clouds draw together and thicken, they obscure the Heaven, and take it from our Sight.

² *Bring down unwholesome cold Air.* *Imbres nivæque deducunt Jovem.* By *Jupiter* here is meant the Air. The Antients considered Rain as the Air dissolved. *Aer enim in pluvias solvitur*, for the Air is turn'd into Rain. So that when Rain fell, it necessarily drew along with it *Jupiter*, that is, the Air. So *Virgil*, *Eclouge VII.*

Jupiter & læto descendet plurimus imbris. And *Jupiter* shall descend in an agreeable and fertile Shower.

³ *And while our Strength is in its Vigour.* *Dumque virent genua.* *Lambinus:* *Veteres autem per genum viriditatem, vires*

corporis integras significant, ut apud Homerum Agamemnon optat Nestori, ut quali sit animo, talibus sit & genibus. O senex utinam, qualis tibi animis sit, talia essent & genua, viresque firmæ & stabiles. The Antients, used, by the Strength of the Knees, to express the Strength of the whole Body. Thus, in *Homer*, *Agamemnon* wishes to *Nestor*, that he had the same Vigour in his Knees, as in his Mind. This is the Part of the Body, which first feels the Infirmities of Age.

⁴ *When Torquatus was Consul.* He was Consul with *Lucius Aurelius Cotta* in the Year of the City 689, in which Year *Horace* was born. See *Ode xv.* Book III.

⁵ *Persian Ointment.* *Achæmeniâ nardo,* as in *Ode i.* Book III. *Achæmenium* costum, because it came from *India*, bordering upon *Persia*, where *Achæmenes* was King.

⁶ *Cyl-*

E P O D E XIII.

Ad AMICOS.

Ut genio indulgeant, omni solitudine posthabitâ.

O R D O.

Horrîda tempestas cœlum contraxit; & imbres,
Nivesque deducunt Jovem :
Nunc mare, nunc filvæ
Threicio Aquilone sonant. rapiamus, amici,
Occasionem de die :
Dumque virent genua,
Et decet, obductâ solvatur fronte senectus.
Tu vina Torquato move
Consule pressâ meo.
Cætera mitte loqui : Deus hæc fortasse benignâ
Reducet in sedem vice.
Nunc & Achæmeniâ
Perfundi nardo juvat, & fide Cylleneâ
Levare diris pectora
Solicitudinibus :
Nobilis ut grandi cecinit Centaurus alumno :
Invictæ mortalis, Deâ
Nate puer Thetide,
Te manet Assaraci tellus, quam frigida parvi
Findunt Scamandri flumina,
Lubricus & Simois :
Unde tibi reditum certo subtemine Parcæ
Rupere ; nec mater domum
Cærulea te revehet.
Illic omne malum vino cantuque levato,
Deformis ægrimonix
Dulcibus alloquiis.

Horrîda tempestas con-
traxit cœlum, & im-
bres nivesque deducunt Jo-
vem : nunc mare, nunc silvæ
sonant Threicio Aquilone. O
amici, rapiamus occasionem
de die ; dumque genua vi-
rent, & decet, senectus sol-
vatur obductâ fronte. Tu
move vina pressâ Torquato
meo consule ; mitte loqui
cætera : Deus fortasse re-
ducet hæc in sedem benignâ
vice. Nunc & juvat per-
fundi nardo Achæmenia,
& levare pectora diris so-
licitudinibus fide Cylleneâ.
Ut, sic nobilis Centaurus
cecinit grandi alumno : in-
victæ mortalis, puer nate
deâ Thetide, tellus Assa-
raci manet te, quam frigi-
da flumina parvi Sca-
mandri, & lubricus Simois
findunt ; unde Parcæ ra-
pere reditum tibi certo sub-
temine ; nec mater cærulea
revehet te domum. Illic
levato omne malum vino
cantuque dulcibus alloquiis
ægrimonix deformis.

A N N O T A T I O N S.

^o *Cyllenean Harp.* So called from Mer-
cury, the inventor of it, who was born
upon the Top of Cyllene, a Mountain of Ar-
cadia.

¹ *The celebrated Centaur.* Chiron the
Nursing Father of Achilles, whom Homer
calls the justest of the Centaurs. This Re-
paration for Justice was the Cause that al-
most all the great Princes of Antiquity were

committed to his Care for their Education,
as Hercules, Jason, Æneas, &c.

⁸ *Assaracus.* The Son of Tros, and Fa-
ther of Capys, who reigned in Phrygia.

⁹ *Scamander and Simois.* Two Rivers of
Phrygia.

¹⁰ *Your Mother, tho' a Sea-Goddess.* Ma-
ter cærulea. This is a general Epithet of all
the Sea-Nymphs.

The

The Key.

DACIER observes, upon the Subject of this ODE, that it is not well known. It only appears from the tenth Verse, that it is address'd to certain Friends, who were uneasy, on account of some bad News they had received, perhaps that the *Romans* had lost a Battle. *Horace* adviseth them to drown their Cares in Wine and Musick.

E P O D E XIV.

To MÆCENAS.

Enamoured of PHRYNE, he could not finish the Iambics
he had promised.

O *Mæcenas*, my dear indulgent Friend, you kill me by asking so often why an effeminate Slothfulness hath spread such a Lethargy over my Senses, as if I had greedily drunk of the Waters of Forgetfulness¹. It is a God², a powerful God, that hinders me from finishing³ the Iambics so long promised, and which I had actually begun. It is said that *Anacreon* of *Teios*⁴ burned in like manner with the Love of *Bathyllus*⁵ of *Samos*; and that he often sooth'd his Love with the Harp, in mournful and unconfined Strains⁶. Even you yourself, *Mæcenas*, are no Stranger to the Power of Love. But if you burn with a nobler Flame than that which occasioned the Destruction of *Troy*⁷, rejoice in your Good-Fortune; for I adore *Phryne*⁸, who is no more than a Freed-Woman, and who cannot content herself with one Admirer.

A N N O T A T I O N S.

¹ As if I had greedily drunk of the Waters of Forgetfulness. In the Original, *Pocula Letheos ut si ducentia somnos arente faucibus traxerim*. Des Prez: A Metonymy of the Subject for the Adjunct, which we often meet with in this Author. The Sense of the Passage is, *Videor tibi haussisse poculum à Lethe fluvio infernorum, qui rerum omnium oblivionem inducit*; so that *pocula ducentia somnos Letheos*, is here put instead of *pocula Letheae ducentia somnos*. For the Antients feigned that there was a River of

Oblivion in Hell, which when the Soul drank of it, it forgot all that had happen'd to it in the Body.

² *A God.* *Cupid*, a great and powerful Deity, whose Motions cannot be controul'd.

³ *Hinders me from finishing.* In the Original *ad umbilicum adducere*; a Phrase used by the Romans, to signify the finishing of a Work, or putting the last hand to it.

⁴ *Anacreon of Teios.* Anacreon was a famous Grecian Lyric Poet, born at Teios, a City of Ionia, see Book IV. Ode ix.

5 Ba

The KEY.

Musick. This was the Advice of *Chiron* to *Achilles*, when he warn'd him of his Fate, and that he would never return from *Troy* to his own Country. He counsels him to allay his Anxiety with Wine, Musick, and agreeable Company.

It is uncertain when this EPODE was written.

EPODE XIV.

Ad MÆCENATEM.

Detentus amore PHRYNES, non potest absolvere promissos Iambos.

ORDO.

MOLLIS inertia cur tantam diffuderit imis Oblivionem sensibus;

Pocula Lethæos ut si ducentia somnos

Arente fauce traxerim,

Candide Mæcenas, occidis sæpe rogando.

Deus, Deus nam me vetat,

Inceptos, olim promissum carmen, iambos

Ad umbilicum adducere.

Non aliter Samio dicunt arfisse Bathyllo

Anacreonta Teïum;

Qui persæpe cavâ testudine flevit amorem

Non elaboratum ad pedem.

Ureris ipse miser: quòd si non pulchrior ignis

Accendit obsessam Ilion,

Gaude forte tuâ. me libertina, neque uno

Contenta, Phryne macerat.

C Andide Mæcenas, occidis me sæpe rogando cur mollis inertia diffuderit tantam oblivionem imis sensibus, ut si arente fauce traxerim pocula ducentia Lethæos somnos. Deus, nam Deus, inquam, me vetat adducere ad umbilicum inceptos Iambos, carmen olim promissum. Non aliter dicunt Anacreonta Teïum arfisse Bathyllo Samio; qui persæpe flevit amorem cavâ testudine, ad pedem non elaboratum. Ipse miser ureris. Quod si non ignis pulchrior accendit Ilion obsessam, gaude tuâ sorte. Phryne libertina, neque contenta uno amatore, macerat me.

ANNOTATIONS.

³ Bathyllos. A Youth of Samos, whom Anacreon greatly loved. 'perceive that he wrote with incredible Ease and Simplicity, &c.'

⁶ Unconfined Strains. Lambinus: Ex Anacreontis paucorum qui ad nos pervenerunt versuum lectione, cuius intelligere licet incredibilem in eo esse carminis facilitatem ac simplicitatem; sed quàm tamen nullus labor, nulla cura, nulla cogitatio consequi posse videtur. ⁷ With a nobler Flame than that which occasioned the Destruction of Troy. The Meaning is: If Helen, who was the Occasion of the fatal Trojan War, was less beautiful than is your Mistress Licinia.

⁸ Phryne. Phryne is nowhere mentioned but in this Ode. There were several Courtezans of that Name in Greece.

The

The K E Y.

W H E N once Love takes possession of a Man, it unfits him for every thing else, and renders him incapable of acquitting himself either to the Publick or his Friends. *Horace* had undertaken, at *Mæcenas's* Request, a Poem in *Iambic Verse*, which he had actually begun. But Love engaging him, he could not take Time and Pains to finish it. *Mæcenas* reproached him with his Slowness. *Horace*, in Return, writes this EPODE, wherein he acquaints him with the Cause of it, and appeals to his own Experience,

E P O D E XV.

T O N E Æ R A.

He complains of her Breach of Faith.

I T was Night, and the Moon shone bright in a serene Sky, when you, *Neæra*, determined before-hand to offend, by your Perjuries, against the Majesty of the Great Gods, clasping me
 5 in your gentle Arms closer than the Ivy embraces the tall Oaks, swore solemnly according to my Words ¹. You swore, I say, that while the Wolf continued an Enemy to the Cattle, and *Orion* dreaded by Mariners, should raise Tempests in the swelling
 10 Sea ², and the Wind dishevel the long Hair of *Apollo*, this our Love should be mutual. Ah, *Neæra*, the Time is coming when you will much lament my Virtue and Steadiness; for if there be any thing manly in *Horace*, he will not always tamely suffer you thus to heap your Favours upon happier Rivals; but,
 15 enraged at your Perfidy, he will seek out another Mistress that shall return his Passion. Nor do you imagine, when you have once heartily provok'd him, should a real Grief seize you, that all your Charms and Prayers shall be able to shake his Constancy. And you, whoever you are, happy Rival, that insult and triumph
 20 over my Misfortunes, tho' rich in Cattle and Lands, that *Pactylus* ³ seems to flow for you alone, tho' you are skilled in all the Secrets

A N N O T A T I O N S.

¹ Swore solemnly according to my Words. Horat. *In verba jurabas mea*. Dacier: *Jurare in verba alicujus*, to swear according to the Words of any one, was what they called *conceptis verbis jurare*. When the Party himself proposed the Form of the Oath to be taken, and he who bound himself, swore in those very Words; or, which was

equivalent, at the End of the Malediction, which accompanied these Oaths, said, *Ideo in me*. He who spoke first, was said *proire verbis*.

² In the swelling Sea. *Turbaret bibernum mare*, for *turbaret mare biberno tempore*. This way of speaking was very common both

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³ Pa
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The KEY.

as one that was no Stranger to Love, how far it was sufficient. For whatever Charms *Licina* might have, that raised her above the ordinary Rank; yet the Love of *Phryne*, a Freed-Woman, when it had once taken possession of his Heart, was no less powerful.

It is uncertain when this EPODE was written; however there is good reason, as *Dacier* observes, to believe that it was before *Mæcenas* married *Terentia*.

EPODE XV.

Ad NEÆRAM.

Non servatam ab ea fidem queritur.

ORDO.

NOX erat, & cœlo fulgebat luna sereno
Inter minora sidera;
Cum tu magnorum numen læsura Deorum
In verba jurabas mea,
Arctius atque hederâ procera astringitur ilex, 5
Lentis adhærens brachiis;
Dum pecori lupus, & nautis infestus Orion
Turbaret hibernum mare,
Intonsofque agitare Apollinis aura capillos,
Fore hunc amorem mutuum.
O dolitura meâ multum virtute, Neæra!
Nam si quid in Flacco viri est,
Non feret assiduas potiori te dare noctes;
Et quæret iratus parem:
Nec semel offensæ cedet constantia formæ, 15
Si certus intrarit dolor.
At tu, quicumque es felicior, atque meo nunc
Superbus incedis malo;
Sis pecore & multâ dives tellure licebit,
Tibique Pæctolus fluat,
20 fluat tibi,

NOX erat, & luna fulgebat cœlo sereno inter minora sidera, cum tu, Neæra, læsura numen magnorum deorum, jurabas in mea verba, ad hærens lentis brachiis arctius atque procera ilex astringitur bædæra; jurabas, inquam, hunc nostrum amorem fore mutuum, dum lupus insidiaretur pecori, & Orion infestus nautis turbaret hibernum mare, auræque agitare intonsof capillos Apollinis. O Neæra, dolitura meâ multum virtute! Nam si quid viri in Flacco est, non feret te dare assiduas noctes potiori, & iratus quæret parem. Nec si certus dolor intrarit, cedet constantia mea formæ tuæ semel offensæ. At tu quicumque es felicior, atque nunc superbus incedis meo malo; sis licebit dives pecore & multâ tellure, Pæctolusque

ANNOTATIONS.

both to the Greeks and Latins. So Horace, again, *S. at. iii. Book II.*

—Tu pisces hiberno ex æquore verris.

³ Pæctolus. A River in *Lydia*. It rises in Mount *Tmolus*, runs into the *Hermus*, and flows along with it to the *Ægean Sea*, not far from *Smyrna*. In the time of *Cæsar*, this River rolled from the Mountains a

kind of Gold-Sand, which was the chief Cause of that King's immense Riches. But this had ceased in *Strabo's* Time, as he informs us himself in his XIIth Book. But altho' this had ceased before the *Augustan* Age; yet it was still a Proverb among the *Romans*, *Tibi Pæctolus fuit*; the Pæctolus flows

Secrets of the Philosophy of *Pythagoras* ⁴, who returned again from the Dead, and surpasses even *Nereus* ⁵ in Beauty, you, alas! shall also lament in your turn, to see the Love of this perfidious
25 Woman bestowed on another; and I shall then have the Pleasure to laugh at your Disgrace.

A N N O T A T I O N S.

flows for you; that is, you are as rich as *Cræsus*.

⁴ *Pythagoras*. *Arcana Pythagoræ*, for the Philosophy of *Pythagoras*, in which was explained the Doctrine of the Transmigration of Souls. *Horace* here calls him re-

nati, born again; because he had been *Euphorbus* at the Siege of *Troy*, and, after his Death, his Soul passing through several other Bodies, came at last to animate that which he had under the Name of *Pythagoras*.

⁵ *And*

The KEY.

VIRGIL, speaking of *Dido*, who had pray'd that the Gods might punish her, and the Earth swallow her up alive, if, after the Death of *Sichæus* her first Husband, she married another, says, *Æneis* IV. v. 569.

Varium & mutabile semper fœmina.

Woman is a changeable and inconstant Creature.

Horace, in this *Epode*, accuses *Neæra*, that neither Promises, Oaths, nor Vows, can bind her. After the most sacred Engagements to Love

E P O D E XVI.

To the ROMANS.

He expresseth his Concern for the Commonwealth, almost torn to pieces by the Civil Wars.

A Second Age is now torn by Civil Wars, and *Rome* falls by its own Power. That Metropolis of the World, which neither the *Marfi* ¹ its Neighbours, nor the *Tuscan* Army of threatening *Porfenna* ², nor the Rival Strength of *Capua* ³, the
5 terrible *Spartacus* ⁴, the *Allobroges* ⁵, fond of Change, the powerful

A N N O T A T I O N S.

¹ *The Marfi*. He refers here to the War of the Confederates, called *Bellum Sociale*, and *Bellum Italicum*. How dreadful and bloody this War was, may be collected from these Words of *Florus*, Chap. xviii. Book III. *Quid hac clade tristius? Quid calamitosius? Cum omne Latium atque Picenum,*

Etruria omnis, atque Campania, postremo Italia contra matrem ac parentem suam urbem consurgerent. 'What can be conceiv'd more fatal and terrible, when all *Latium*, *Picenum*, *Etruria*, and *Campania*, rose against their Mother *Rome*.' He afterwards adds, that neither *Pyrrhus* nor *Hannibal*

EPODE XVI. Q. HORATII FLACCI. 447

Nec te Pythagoræ fallant arcana renati,
Formæque vincas Nirea;
Eheu! translatos aliò mœrebis amores:
Ast ego vicissim risero.

nec arcana Pythagoræ renati
fallant te, & vincas Nirea
formâ: eheu! brevi mœre-
bis amores translatos aliò,
ast, tum, ego vicissim risero.

ANNOTATIONS.

⁵ And surpass even Nireus in Beauty. Horace here mentions the three Articles that are most powerful in Love, Wit, Beauty, and Riches. Nireus was the most beautiful of the Greeks after Achilles. A Man more beautiful than Nireus must be a very dangerous Rival to Horace, who had no very great Recommendations this Way.

The KEY.

Love and Constancy, he still found her roving in her Inclinations, and had reason to complain that she preferred another to him. He threatens to abandon her, and assures her, that all her Charms will be insufficient to recall his Affections, or shake his Steadiness; he warns his Rival of her Inconstancy, and that he may expect to be despised in his turn, and forsaken.

It is uncertain when this EPODE was written.

EPODE XVI.

Ad ROMANOS.

Commiseratio Reipublicæ propter civilia bella.

ORDO.

ALTERA jam teritur bellis civilibus ætas;
Suis & ipsa Roma viribus ruit.
Quam neque finitimi valuerunt perdere Marfi,
Minacis aut Etrusca Porfennæ manus,
Æmula nec virtus Capuæ, nec Spartacus acer,
Novisque rebus infidelis Allobrox,
Nec fera cæruleâ domuit Germania pube,
Parentibusque abominatus Annibal;

ALTERA ætas jam teritur
bellis civilibus, & ipsa
Roma ruit suis viribus.
Quam neque finitimi Marfi
valuerunt perdere, aut E-
truscæ manus minacis Porfen-
næ, nec æmula virtus Ca-
puæ, nec acer Spartacus, Al-
lobroxque infidelis novis re-
bus; nec domuit fera Germa-
nia pube cæruleâ, & Anni-

ANNOTATIONS.

Annibal raised greater Alarms, or so much endangered the State. Dacier.

² Nor the Tuscan Army of threatening Porfenna. Dacier: Tarquin the Proud being expelled Rome, retired to Porfenna King of the Tuscans, who, desirous to reinstate him in his Kingdom, besieged Rome with a powerful Army, and very much straitned the City; but afterwards, amazed at the Resolution and Bravery of the Enemy, but a-

bove all, struck with the Behaviour of Mutius Scævola, he made Peace with them, and raised the Siege.

³ Nor the Rival Strength of Capua. Capua was long the Rival of Rome, as well as Carthage; and in the second Punic War, declared for Hannibal, who had promised to make it the Capital of Italy.

⁴ Spartacus. See Ode iii. Book XIV.

⁵ Allobroges. The People of Savoy and Pied-

ful and numerous Troops of warlike *Germany* ⁶; yea, not even the Valour and Rage of *Hannibal*, so hated by our Forefathers, have been able to destroy, that we ourselves have overturned; we, a Generation whose Blood is devoted to expiate our Crimes;
 10 and these Mountains shall again become a Habitation for Wild-beasts. The *Barbarians* ⁷ shall tread upon the Ashes of our Countrymen, and the Horsemen beat the City with their founding Hoofs, and insolently scatter the Bones of *Romulus*, respected
 15 by so many Ages. Perhaps the Generality of you will enquire what Expedient can be found to avert these great Evils. No Advice can be better than this, to go wherever Chance leads, wherever the stormy South or South-West Wind drives, (as of old the
 20 *Phoceans* left their City ⁸, and abandoned to the Boars and ravenous Wolves, their Houses, their Gods, and their Temples.) Does this Advice please, or can any one propose a better? Why do we then delay to embark under happy Auspices? But let us
 25 swear not to return, till the Stones, rising from the Bottom of the River, swim above, and the *Po* ⁹ waters the Top of *Matin*
nus ¹⁰, or the towering *Apennines* ¹¹ run into the Sea, or an unheard-of Love join the Tiger with the Hind, and the Dove
 30 with the Hawk; when the Sheep shall no more be afraid of the Lion, and the He-Goat delight in the Sea. Let us go then all together in a Body, or at least the better Part of us, after having bound ourselves by all the Oaths that may prevent a Return,
 35 which commonly has but too many Charms; and let the faint-hearted and hopeless defend the unlucky Seat ¹². You who have Courage, cast off your unmanly Grief, and sail beyond the *Tuscan* Sea. The circling Ocean is reserved for us; let us go
 in

A N N O T A T I O N S.

Piedmont. Horace here calls them *infidelis Allobrox*, which Epithet *Dacier* observes, agrees perfectly well with the whole Nation of the *Gauls*, who are great Lovers of Novelty and Change.

⁶ Numerous Troops of warlike *Germany*. In the Original *Germania fera cæruleâ pube*. The best Explication of this, is a Passage of *Tacitus*, in his Book *De Moribus Germanorum*: *Habitus corporum, quanquam in tanto hominum numero, idem omnibus. Truces & cærulei oculi, rutila comæ, magna corpora.*
 ' Notwithstanding their vast Numbers, they
 ' are generally of the same Make. Their
 ' Aspect has something in it very fierce;
 ' they have blue Eyes, fair Hair, and are,
 ' for the most part, of great Stature.'

⁷ The *Barbarians*. He means, that when *Rome* shall have fallen by its own Hands, Strangers, who had in vain attempted to destroy it, will then come and

insult its Ruins, and trample upon the Ashes of their Forefathers: Yea, even the Bones of *Romulus* shall not escape their Fury.

⁸ As of old the *Phoceans* left their City. *Juvencius*: *Phocæi incolæ fuerunt & civis Phocææ, quæ Ionæ in Asia minori urbs erat, ita dicta a multitudine Phocæarum, sive vitulorum marinorum, qui urbem condentibus apparuerunt. Phocæi assiduis Persarum bellis vexati, patriam communi consensu reliquerunt, dirisque execrationibus se devoverunt, si quando eodem redirent. Varia deinde fortuna usi, tandem in Galliam delati sunt, ubi Massiliam condidere.* ' The *Phocæi* were
 ' Inhabitants of *Phocæa*, a City of *Ion*ia in
 ' *Asia Minor*; so called from the Multitude of Sea-Calves that appeared while the
 ' City was building. Harassed by the continual Wars of the *Persians*, they agreed
 ' to

Impia perdemus devoti sanguinis ætas :
 Ferisque rursus occupabitur solum. 10
 Barbarus, heu, cineres insistet victor, & Urbem
 Eques sonante verberabit ungulâ ;
 Quæque carent ventis & solibus ossa Quirini
 (Nefas videre) dissipabit insolens.
 Fortè quid expediat, communiter, aut melior
 pars, 15

Malis carere quæritis laboribus.
 Nulla fit hac potior sententia : (Phocæorum
 Velut profugit execrata civitas
 Agros atque lares patrios, habitandaque fana
 Apris reliquit & rapacibus lupis) 20
 Ire, pedes quocunque ferent, quocunque per
 undas

Notus vocabit, aut protervus Africanus.
 Sic placet ? an melius quis habet suadere ? se-
 cundâ

Ratem occupare quid moramur alite ?
 Sed juremus in hæc : Simul imis saxa renarint
 Vadis levata, ne redire sit nefas : 26

Neu conversa domum pigeat dare lintea, quando
 Padus Matina laverit cacumina ;
 In mare seu celsus præcurrerit Apenninus,
 Novâque monstra junxerit libidine 30

Mirus amor ; juvet ut tigres subsidere cervis,
 Adulteretur & columba milvæ,
 Credula nec flavos timeant armenta leones ;
 Ametque falsa levis hircus æquora.

Hæc, & quæ poterunt reditus abscindere dulces,
 Eamus omnis execrata civitas, 36
 Aut pars indocili melior grege : mollis & exspes
 Inominata perprimit cubilia.

Vos, quibus est virtus, muliebrem tollite luctum,
 Etrusca præter & volate littora. 40

scilicet grege : pars autem mollis & exspes, perprimit inominata cubilia. Vos, quibus est virtus, tollite muliebrem luctum, & volate præter Hetrusca littora.

bal abominatus parentibus ; scilicet. hanc nos, impia ætas devoti sanguinis perdemus, atque solum rursus occupabitur feris. Hæc, barbarus victor insistet cineres, & eques verberabit urbem sonante ungulâ. Et (nefas videri) insolens dissipabit ossa Quirini, quæ carent ventis & solibus. Fortè communiter aut melior pars quæritis quid impediat carere malis laboribus. Nulla sententia sit potior hac, (oportet ire quocunque pedes ferent, quocunque Notus aut protervus Africanus vocabit per undas, velut execrata civitas Phocæorum profugit, atque reliquit agros, lares proprios, fanaque habitanda apris, & rapacibus lupis.) Sic placet ? An quis habet suadere melius ? Quid moramur occupare ratem secundâ alite ? Sed juremus in hæc, ne redire sit nefas, simul saxa levata renarint imis vadis, neu pigeat dare lintea conversa domum, quando Padus laverit Matina cacumina ; seu celsus Apenninus præcurrerit in mare, & mirus amor junxerit monstra nova libidine ; adeo, ut juvet tigres subsidere cervis, & columba adulteretur milvæ : nec credula armenta timeant flavos leones : hircusque levis amet falsa æquora. Execrata hæc, & quæcunque poterunt abscindere dulces reditus, eamus omnis civitas, aut pars melior indocili grege : pars autem mollis & exspes, perprimit inominata cubilia. Vos, quibus est virtus,

ANNOTATIONS.

* to abandon their native Soil, and bound themselves by the strongest Oaths never to return. Being overtaken with various Turns of Fortune, they, at last, arrived in France, where they settled and built *Massilia*.
 9 The Po. A River of Italy, that divided what the Romans called *Gallia Cisalpina*, into two almost equal Parts.

10 *Matinus*. A Mountain of *Apulia*, far from the *Po*.

11 *Apennines*. A Ridge of Mountains that run along the whole Length of *Italy*, dividing it into two Parts.

12 *Defend the unlucky Seat*. *Inominata cubilia* ; Rome so called, because of the Murder of *Remus*.

VOL. I.

Q

13 Happy

- in search of the happy Fields and Fortunate Islands ¹³, where the untill'd Earth yearly renders Fruit, and the unpruned Vines flourish, where the Olive-Trees are loaded with Fruit, and the ripe Fig adorneth its own Branch. Honey flows from the hollow Oak, and murmuring Rills descend from the high Mountains. There the Goats come of their own accord to be milk'd, and the friendly Flock bring their Teats distended; the Boar disturbs not the Sheep-fold in the Night; nor is the Ground infested with Vipers. There we shall be happy, and find many more Things to admire. The East-Wind brings no Inundations, nor is the Corn burnt up with too much Heat, *Jupiter* moderating both the Heat and Rain. The *Argonauts* ¹⁴ never approached these Coasts; impious *Medea* never set foot here; neither the *Sidonians* ¹⁵, nor laborious Followers of *Ulysses* ¹⁶, ever touch'd upon these Regions. No Infection hurts the Cattle; no intemperate Star scorches the Flocks. *Jupiter* reserved these peaceful Habitations for the Just, when he changed the Golden Age for that of Brass; and that of Brass was succeeded by an Age of Iron.
- 'Tis only by following my Counsel, that the Just can escape the Calamities of this corrupted Age.

A N N O T A T I O N S.

¹³ *Happy Fields and Fortunate Islands.* he had continued in it, had not the Inhabitants driven him from them. These Islands were called properly by the Antients the *Isles of the Fortunate*, *μακάριον νῆσους*, *Beatorum Insulæ*, and not *μακάριος*. Yet we commonly, by Mistake, call them the *Fortunate Isles*, as *Horace* here, *Beata arva*, and *Divites Insulas*. They are supposed, by some, to be two Islands near *Andalusia*, where the Antients placed the *Elysian Fields*.

¹⁴ *Ar.*

The KEY.

THERE had been many Seditions at *Rome*, but no Civil Wars, before the Time of *Marius*; these were scarce quieted, when new Commotions broke out between *Cæsar* and *Pompey*, which were again succeeded by those between *Octavius* and *Brutus*, &c. When all these were at an end, and the Empire had reason to hope for Tranquillity, a new War breaks out between *Augustus* and *Antony*. *Horace* seeing that there was like to be no End of these intestine Broils, laments, in this *EPODE*, the Fate of *Rome*, which, after he had stood out against the Attacks of so many powerful Enemies, must now fall

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EPODE XVI. Q. HORATII FLACCI. 451

Nos manet Oceanus circumvagus : arva, beata
 Petamus arva, divites & insulas,
 Reddit ubi Cererem tellus inarata quotannis,
 Et imputata floret usque vinea ;
 Germinat & nunquam fallentis termes olivæ, 45
 Suamque pulla ficus ornat arborem ;
 Mella cavâ manant ex ilice ; montibus altis
 Levis crepante lymphâ defilit pede.
 Illic injussæ veniunt ad mulctra capellæ,
 Refertque tenta grex amicus ubera ; 50
 Nec vespertinus circumgemit ursus ovile,
 Nec intumescit alta viperis humus :
 Pluraque felices mirabimur ; ut neque largis
 Aquosus Eurus arva radat imbribus,
 Pingua nec ficcis urantur femina glebis ; 55
 Utrumque rege temperante cœlitum.
 Non huc Argoo contendit remige pinus ;
 Neque impudica Colchis intulit pedem :
 Non huc Sidonii torserunt cornua nautæ,
 Laboriosa nec cohors Ulyssæi. 60
 Nulla nocent pecori contagia : nullius astri
 Gregem æstuosa torret impotentia.
 Jupiter illa piæ secrevit litora genti ;
 Ut inquinavit ære tempus aureum :
 Ære, dehinc ferro duravit secula ; quorum 65
 Piis secunda, vate me, datur fuga.

Oceanus circumvagus manet
 nos : petamus arva, beata
 arva, & insulas divites,
 ubi tellus inarata reddit Ce-
 rerem quotannis, & imputa-
 ta vinea usque floret ; &
 termes, ramus, olivæ nun-
 quam fallentis germinat, fi-
 cusque pulla ornat suam ar-
 borem : mella manant ex ili-
 ce cavâ, & lymphâ levis
 defilit altis montibus cre-
 pante pede. Illic capellæ
 injussæ veniunt ad mulctra,
 grexque amicus refert tenta
 ubera ; nec ursus vesperti-
 nus circumgemit ovile, nec
 humus intumescit altâ vi-
 peris. Felicesque mirabi-
 mur plura, ut, quod, neque
 aquosus Eurus radat arva
 largis imbribus, nec pingua
 femina urantur ficcis gle-
 bis ; rege cœlitum tempe-
 rante utrumque. Pinus re-
 mige. Argoo non contendit
 buc, neque impudica Colchis
 intulit pedem : nautæ Si-
 donii non torserunt cornua
 buc, nec laboriosa cohors
 Ulyssæi. Nulla contagia
 nocent pecori, æstuosa impo-
 tentia nullius astri torret
 gregem. Jupiter secrevit
 illa litora piæ genti, ut

inquinavit aureum tempus ære primum, dehinc duravit secula ferro : quorum sæculorum
 secunda fuga datur piis, me vate.

¹⁴ Argonauts. Of the Argonauts and Medea ; see Epode iii.

¹⁵ Sidonians. The Sidonians inhabited the Sea-Coast of Phœnicia, and were famous

for their Skill in Navigation, and extensive Commerce.

¹⁶ Ulysses. See Book I. Ode xv.

The KEY.

fall by its own Hands. The Evil was now come to that Height, that they had no other Way left, but to follow the Example of the Phœceans, abandoning their City, and binding themselves, by the most solemn Oaths, never to return, but go in quest of new Habitations.

Dacier and Des Prez place this EPODE in the Year of the City 721 ; of Horace's Age 34 ; before CHRIST 30 ; so that it is now 1769 Hears old.

EPODE XVII.

To CANIDIA.

He intreats Forgiveness from her, and feigns himself overcome by her Enchantments.

NOW at length I acknowledge with Humility the Power of your Art¹, and implore you, by the Realms of *Proserpine*, by the Majesty of *Diana*, which it is so dangerous to offend against², and by your Books of Enchantments³, which
 5 are able to bring the Stars out of Heaven; spare, I pray you, O *Canidia*, these Magic Words, and turn quickly backwards the Circle of your Enchantments⁴. *Telephus*⁵ moved to Pity the Grandson of *Nereus*, though he had haughtily led against him the Troops of the *Mysians*⁶, and attacked him with a furious Charge
 10 of Darts. The *Trojan* Matrons⁷ had the Liberty of embalming the Body of *Hector*, who had slain so many of the *Grecians*, and been adjudged a Prey to Dogs and Vulturs; after that King *Priam*, leaving his City, had thrown himself at the Feet of implacable *Achilles*. *Circe*⁸ at last consented that the laborious Companions of *Ulysses*⁹ should put off the Skin from their bristly Joints, *Bodies*. By this they were restor'd to Reason and Speech, and their former Shape returned. I have been punish'd by you
 15 more than enough, O *Canidia*, the Darling of Mariners and Merchants, my Youth is fled, my blooming Colour hath left me; my Bones are now cover'd with a pale dry Skin. My Hair is become white with your poisonous Ointments; nor can I enjoy the least Respite from my Torments. The Night presseth on
 25 the Day, and the Day upon the Night; nor can I breathe a Moment's

ANNOTATIONS.

¹ The Power of your Art. *Efficaci scientiæ*; so he ironically calls Magic. *Dare manus*, to acknowledge the Power.

² Which it is so dangerous to offend against. *Per non movenda numina Dianæ*, by the Deity of *Diana*, not to be moved or provok'd. He calls her, in his Art of Poetry, *iracunda Diana*. She was the Cause not only of Mortality and the Plague, but also of Madness.

³ By your Books of Enchantments. *Dacier*: Even in the Time of *Augustus*, there were Books or Collections of Magical Secrets, which probably contained the chief Things, that *Zoroastres*, *Hermippus*, *Hes-*

nes, *Democritus*, and others, had written upon that Subject.

⁴ Turn quickly backwards the Circle of your Enchantments. *Citumque retro solve, solve turbinem*. *Turbo* is the same with what the Greeks called *Rhombus*. It was a kind of Top used by Sorcerers, which they made to turn round with Thongs; imagining that the Motion of this Magical Top had the Power of begetting in Men those Movements and Passions which they wanted to inspire; and when they wanted to correct, or put a stop to those Passions, they made it to turn the contrary Way. Hence

Horat.

EPODE XVII.

Ad CANIDIAM.

Veniam ab ea petit, cujus veneficiis fingit se superatum.

ORDO.

JAM jam efficaci do manus scientiæ;
 Supplex & oro regna per Proserpinæ,
 Per & Dianæ non movenda numina,
 Per atque libros carminum valentium
 Refixa cœlo devocare fidera,
 Canidia, parce vocibus tandem sacris,
 Citumque retro solve, solve turbinem.
 Movit nepotem Telephus Nereium,
 In quem superbus ordinarat agmina
 Myforum, & in quem tela acuta torserat.
 Unxere matres Iliæ addictum feris
 Alitibus atque canibus homicidam Hectorem;
 Postquam relictis mœnibus rex procidit,
 Heu, pervicacis ad pedes Achillei.
 Setosa duris exuere pellibus
 Laboriosi remiges Ulyssæi,
 Volente Circe, membra: tunc mens & sonus
 Relatus, atque notus in vultus honor.
 Dedi satîs superque pœnarum tibi,
 Amata nautis multum & institoribus.
 Fugit juventas, & verecundus color
 Reliquit ossa pelle amicta luridâ:
 Tuis capillus albus est odoribus.
 Nullum à labore me reclinat otium:
 Urget diem nox, & dies noctem; neque est

JAM jam do manus efficaci
 scientiæ, & supplex oro
 per regna Proserpinæ, & per
 numina non movenda Dia-
 næ, atque per libros carmi-
 num valentium devocare fi-
 5 dera refixa cœlo; O Cani-
 dia tandem parce vocibus
 sacris, citumque solve retro,
 solve turbinem. Telephus mo-
 vit nepotem Nereium, in
 quem superbus ordinarat ag-
 mina Myforum, & in quem
 10 torserat tela acuta. Matres
 Iliæ unxere Hectorem homi-
 cidam addictum feris aliti-
 bus atque canibus, postquam
 rex, relictis mœnibus, præ-
 15 cidit ad pedes Achillei beu
 pervicacis. Laboriosi remi-
 ges Ulyssæi exuere setosa
 membra duris pellibus, vo-
 lente Circe: tunc mens &
 sonus relatus est, atque ho-
 nor notus in vultus. Dedi
 20 satîs superque pœnarum
 tibi, O Canidia, amata
 nautis multum, & insti-
 toribus. En juventas fu-
 git, & verecundus color
 24 reliquit ossa amicta luridâ
 pelle. Capillus albus est
 tuis odoribus, nullum otium

reclinat me à labore: nox urget diem, & dies noctem, neque est (licet) levare præcordia

ANNOTATIONS.

Horace here says *retro solve turbinem*; some read *volve*.

⁵ *Telephus*. The King of the *Myssians*, who, denying the *Greeks* a Passage through his Country to *Troy*, was mortally wounded by *Achilles*. Being told by the Oracle, that he could only be cured by the Rust of the Spear that wounded him, after some Intreaty, he obtained it of *Achilles*. *Achilles* was the Son of *Thetis*, whose Father was *Nereus*.

⁶ *Myssians*. A People of *Asia Minor*, between *Lydia* and *Troas*. They were originally *Thracians*.

⁷ The Trojan Matrons. *Achilles*, enraged at *Hector*, because he had slain his Friend *Patroclus*, was resolved to give his Body a Prey to Wild-Beasts; but, moved by the Tears and Prayers of *Priam*, gave him back his Son's Body.

⁸ *Ulysses, Circe*. See the Notes on several of the foregoing Odes.

- ment's Ease to my distended Lungs. Now am I forc'd, by Experience, to believe what I formerly denied, that the Charms of the *Samnites* ⁹ may torture the Breast, and the Enchantments of the *Marfi* ¹⁰ disturb the Head. What more can you desire?
- 30 O Heaven and Earth, I burn fiercer than *Hercules* ¹¹ when stain'd with the venomous Blood of *Nessus* the Centaur, or the tempestuous Flame thrown out by raging *Ætna* ¹². Are you resolved to rage against me as a Furnace of *Colchic Poisons* ¹³, until
- 35 I am reduced to Ashes, and become the Sport of the Winds? When shall my Sufferings be at an End? What Satisfaction do you require? Speak; for I am willing to submit to any Conditions: Behold me ready to expiate my Crime, whether you command me to sacrifice a hundred Oxen, or to celebrate you with a deceiving Harp ¹⁴, as chaste and upright; in a moment you shall be ranked among the Stars. *Castor* ¹⁵, and his Brother *Pollux*, offended at an Indignity offer'd their Sister *Helen*, were yet prevail'd upon, by the Prayers of the Poet, to restore his lost Sight. Do you follow their Example; and as it
- 45 is in your Power, restore me to myself. I conjure you, *Canidia*, whom no base Birth hath stained, who know not what it is to go to the Sepulchres of the Poor, and disperse their warm Ashes ¹⁶: You have a Heart full of Humanity, pure Hands,
- 50 and a fruitful Womb; and when you rise from Child-bed, that never impairs your Strength, the Midwife washes your Clothes, stained with your Blood.

A N N O T A T I O N S.

⁹ *Samnites*. Among whom there were a great many Sorcerers.

¹⁰ *Marfi*. See Ode v. of this Book.

¹¹ *Hercules*. See Ode iii. of this Book.

¹² *Ætna*. See Book III. Ode iv.

¹³ *Furnace of Colchic Poisons*. *Cales venenis officina*. 'Tis as if the Poet had said,

You are a Shop of Poisons. *Porphyrio* very well observes, *Ipsam Canidiam officinam venenorum disertè dixit*. 'He expressly call'd *Canidia* a Shop of Poisons.'

¹⁴ *Deceiving Harp*. *Mendaci lyra*. Deceiv'dly *Mendax*, to sing the Praises of *Canidia*, as good and wise.

The KEY.

THIS ODE is a Recantation of what *Horace* had said against *Canidia*, in the Fifth ODE of the same Book; but from the manner of it, we may easily perceive that it is the bitterest Satire he ever wrote against her. Some Commentators tell us, that besides the Fifth EPONE before mentioned, *Horace* had written some bitter Iambics against *Canidia*, which are now lost. But this is only Conjecture. In this ironical Recantation, the Poet, by seemingly acknowledging himself vanquished, ridicules her in the strongest Terms; and

Levare tenta spiritu præcordia.
 Ergo negatum vincor ut credam miser,
 Sabella pectus increpare carmina,
 Caputque Marsâ diffilire nœniâ.
 Quid ampliùs vis? ô mare & terra! ardeo,
 26 | tenta spiritu. Ergo miser
 Quantùm neque atro delibutus Hercules
 30 | vincor ut credam negatum,
 Nefsi cruore, nec Sicana fervidâ
 Virens in Ætnâ flamma. tu, donec cinis
 Injuriosis aridus ventis ferar,
 Cales venenis officina Colchicis.
 35 | nempe Sabella carmina in-
 Quæ finis? aut quod me manet stipendium?
 Effare: jussas cum fide pœnas luam;
 Paratus expiare, seu poposceris
 Centum juvencos, five mendaci lyrâ
 Voles sonari: tu pudica, tu proba
 40 | crepare pœtus, caputque de-
 Perambulabis astra fidus aureum.
 Infamis Helenæ Castor offensus vice,
 Fraterque magni Castoris, victi prece,
 Ademta vati reddidere lumina.
 Et tu (potes nam) solve me dementiâ,
 45 | Quid ampliùs? O mare &
 O nec paternis obsoleta fordibus,
 Nec in sepulcris pauperum prudens anus
 Novendiales dissipare pulveres.
 Tibi hospitale pectus, & puræ manus;
 Tuusque venter partumeius; & tuo
 50 | terra ardeo quantùm! neque
 Cruore rubros obstetrix pannos lavit,
 Utcunque fortis exfilis puerpera.
 55 | Hercules delibutus atro cru-
 | ore Nefsi, nec fervida flam-
 | ma urens in Ætna Sicana.
 | Ergone tu cales officina ve-
 | nenis Colchicis, donec ego
 | cinis aridus ferar ventis in-
 | juriosis. Quæ finis? aut
 | quod stipendium manet me?
 | Effare: luxum cum fide pœ-
 | nas jussas; paratus expiare,
 | seu poposceris centum juven-
 | cos, five voles sonari à me
 | mendaci lyra. Tu pudica,
 | tu proba, perambulabis fi-
 | dus aurum inter astra.
 | Castor, fraterque magni
 | Castoris, offensus vice infa-
 | mis Helenæ, tandem victi
 | prece, reddidere vati lumi-
 | na ademta. Et tu (nam po-
 | tes) solve me dementiâ, O
 | tu, nec obsoleta paternis
 | fordibus, nec anus prudens
 | dissipare pulveres noven-
 | diales in sepulcris paupe-
 | rum: tibi hospitale est pec-
 | tus, tibi puræ manus, ven-
 | terque tuus partumeius; &
 | obstetrix lavit pannos rubros
 | tuo cruore, utcunque exfilis fortis puerpera.

ANNOTATIONS.

35 *Castor*. *Stesichorus* writing some Verses of his Eyes. *Plato* has preserved this Pi-
 against *Helen*, and soon after losing his Sight, of History to us.
 imagined that *Castor* and *Pollux* had thus 10 Disperse their warm *Asbes*. *Novendia-*
 punished him for the Affront done their les pulveres, so called, because the Bodies
 Sister. He was not deceived; for upon were kept seven Days at Home, burnt on
 writing a Recantation, he recovered the Use the eighth, and buried on the ninth.

THE KEY.

and towards the End, under the Appearance of clearing her from
 all Imputations, exposes her Baseness in the severest manner.

The Commentators are divided as to the Time when this EPODE
 was written. As *Dacier* observes, it must have been after the Fifth
 of the same Book, and after the Eighth Satire of Book I. *Horace*
 was at this time in Years.

EPODE XVIII.

CANIDIA'S Answer.

WHY do you pour out Prayers to unrelenting Ears? The Rocks, dashed by the swelling Waves of the Winter-Sea, are not more deaf to shipwreck'd Mariners. Do you hope, unrevenged, to ridicule and divulge our *Cottytian* Mysteries¹, sacred to Love and Wantonness²? And as if you were the High-Priest of our *Esquilian* Enchantments³, do you hope, unpunished, to expose me to the Laughter of the whole Town? What will it avail you⁴, to have enrich'd the Sorceresses of *Pelignum*⁵, and to have prepared the most prompt and ready Poisons, if I am able, even against your own Will, to lengthen out your Fate? I will prolong your wretched Life, that, from day to day, you may suffer fresh Torments. *Tantalus*⁶, the perfidious Father of *Pelops*, always hungry after the forbidden Meat, wishes for some Ease. In like manner, *Prometheus*⁷ desires to be deliver'd from the Vultur; and *Sisyphus*⁸ wants to fix his Stone upon the Top of the Mountain; but the Laws of *Jupiter* forbid it. You also shall seek sometimes to throw yourself headlong from a Precipice, sometimes to run yourself through with a Sword⁹; and, unable to support such tormenting Anxiety, shall, in vain, have recourse to an unavailing Rope. Then will I ride upon your reluctant Shoulders¹⁰, and the whole Earth shall acknowledge my Power. Shall I, who can set Images of Wax in Motion, as you, by your too great Curiosity, have seen; who can bring the Moon out of Heaven by my Enchantments, reanimate the Dead, after their Bodies have been burnt, and mix the Cup of Love and Desire; shall I think you ever bemoan the Vanity of my Art¹¹, as having no Influence against you?

A N N O T A T I O N S.

¹ *Cottytian Mysteries.* *Cotys*, or *Cottys*, was a Goddess, whose Worship first began in *Thrace*; afterwards it came into *Pbrygia*, and from thence passed into *Greece*. She was the Goddess of Lust and Debauchery: Her Mysteries, lewd and obscene, were celebrated in the Night, and called after her *Cottytia*.

² *Sacred to Love and Wantonness.* *Liberi Cupidinis*, unbridled Love or Lust.

³ *High-Priest of your Esquilian Enchantments.* The *Pontifex Maximus* was Sovereign Judge and Arbitrer of whatever concerned Religion. *Canidia* therefore says to the Poet, 'You, as if you were High-

Priest, and had the Right to judge of our Sacrifices and Ceremonies, have taken the Liberty to expose me to the Laughter of the whole Town.' They assembled commonly upon the *Esquilian* Hill, because of the Bones and Tombs, of which that Place was full.

⁴ *What will it avail you.* I have, in my Translation, here followed *Lambinus*, who thinks that *Canidia* speaks here of *Horace*; see that Commentator.

⁵ *Pelignum.* The *Peligni* were Neighbours to the *Marfi*; all that Country was famed for Sorcerers.

• *Tantalus*

EPODE XVIII.

CANIDIÆ Responsio.

ORDO.

QUID obferatis auribus fundis preces?
 Non saxa nudis furdiora navitis
 Neptunus alto tundit hibernus falo.
 Inultus ut tu riseris Cotyttia
 Vulgata, facrum liberi Cupidinis?
 Et Esquilini pontifex venefici
 Impunè ut Urbem nomine implèris meo?
 Quid proderit ditaffe Pelignas anus
 Velociufve mifcuiſſe toxicum,
 Si tardiora fata te votis manent?
 Ingrata miſero vita ducenda eſt, in hoc,
 Novis ut uſque ſuppetas doloribus.
 Optat quietem Pelopis infidus pater,
 Egens benignæ Tantalus ſemper dapis;
 Optat Prometheus obligatus aliti:
 Optat ſupremo collocare Sifyphus
 In monte ſaxum: ſed vetant leges Jovis.
 Voles modò altis deſilire turribus,
 Modò enſe pectus Norico recludere;
 Fruſtraque vincla gutturi innectes tuo,
 Faſtidioſâ triſtis ægrimoniâ.
 Vectabor humeris tunc ego inimicis eques;
 Meaque terra cedit inſolentiæ.
 An quæ movere cereas imagines,
 (Ut ipſe noſti curioſus) & polo
 Deripere lunam vocibus poſſum meis,
 Poſſum crematos excitare mortuos,
 Deſiderique temperare poculum;
 Plorem artis in te nil agentis exitum?

crematos, & temperare poculum deſiderii, egone inquam plorem artis nil habentis exitum in te?

ANNOTATIONS.

⁶ Tantalus; ſee Book i. Ode xxviii.

⁷ Prometheus; ſee Book I. Ode xxvi.

⁸ Sifyphus; ſee Book II. Ode xiv.

⁹ Run yourſelf through with a Sword, Enſe Norico. Thus Ode xvi. Book I.

Quas neque Noricus
Deterret enſis.

Noricum was a Province of Illyria, abounding in excellent Mines; ſo that the Roman Swords were made of Iron brought from thence.

¹⁰ Then will I ride upon your reluctant ſhoulders, Dactyl: Vectari humeris alicu-

jus, to ride or to be carried on one's ſhoulders, was a familiar Expreſſion among the Greeks and Romans, ſignifying, to triumph over a Perſon, or humble him.

¹¹ Bemoan the Vanity of my Art. Plorem artis in te nil habentis exitum. Not to mention the various Conjectures of Commentators upon this Verſe, it will be ſufficient to obſerve, that the Word nil ſtands here for the Negative non; plorem artis non habentis exitum in te. Plorem artis, ſup. cauſâ.

QUID fundis preces auribus obferatis? Neptunus hibernus alto ſalo non tundit ſaxa ſurdiora nudis navitis. Feramne ut tu inultus riseris Cotyttia vulgata, ſacrum liberi Cupidinis?
 5 Et tanquam pontifex Esquilini venefici, ut impunè impleveris urbem meo nomine?
 Quid proderit ditaffe anus Pelignas, vel mifcuiſſe toxicum velocius, ſi fata tardiora votis manent te? Miſera vita ducenda eſt tibi ingrato, in hoc, ut uſque ſuppetas novis doloribus.
 10 Tantalus, infidus pater Pelopis, ſemper egens benignæ dapis, optat quietem: Prometheus obligatus aliti optat etiam quietem. Optat & Sifyphus collocare ſaxum in ſupremo monte; ſed leges Jovis vetant. Sic & tu, modò voles deſilire altis turribus; modò recludere pectus enſe Norico; triſtiſque faſtidioſâ ægrimoniâ, fruſtra innectes vincla tua gutturi. Tunc ego eques vectabor humeris inimicis:
 15 terraque cedit meæ inſolentia. An ego quæ poſſum movere cereas imagines, ut ipſe curioſus noſti, & vocibus meis deripere lunam polo, quæ poſſum excitare mortuos

The KEY.

THE Ridicule of this Answer lies in this; That the Poet makes *Canidia* take, in a strict literal Sense, all that he had said to her, and in her declaring herself highly provok'd at him, chiefly because of his divulging their Magical Secrets, and the Ceremonies they practised

THE
SECULAR POEM.

Composed to be Sung for the Safety of the
ROMAN EMPIRE.

The CHORUS of BOYS and GIRLS.

O *Phæbus*, and *Diana*, powerful Goddesses of the Groves, shining Ornaments of Heaven¹, ever to be adored, and who have ever been so, grant what we pray for in this sacred Time²; when the *Sibylline* Verses³ have advised two choice Chorus's of Boys and Girls, to sing a new Song to the Gods, Protectors of our Seven Hills⁴.

CHORUS of BOYS.

Bountiful Sun, who, with your splendid Chariot, disclose or
conceal from us this Day, who rise always different, and yet
always the same⁵; may you see nothing greater than the City
of *Rome*.

CHORUS of GIRLS.

O *Ilithyia*⁶, kindly ready to forward mature Births, by whatever Name you choose to be invoc'd, whether that of *Lucina*, or
the Goddess who presides over Nativities, protect our Mothers:
O Goddess, increase our Offspring, and prosper the Decree of
the Fathers⁷, in favour of the Women that marry, and of the
Conjugal Law, the fruitful Source of a numerous Race.

ANNOTATIONS.

¹ *Shining Ornaments of Heaven.* For *Apollo* and *Diana* were the same with the Sun and Moon.

² *Sacred Time.* *Horace* calls the Time of celebrating the *Secular Games*, sacred, not only on account of the Feasts, but also because of the Sacrifices and Prayers there offered to the Gods,

³ *Sibylline Verses.* Tho' the ancient *Sibylline* Verses bought by *Tarquin*, had been burnt in the time of *Sylla*; yet a great many had been afterwards collected, which were kept in two Coffers of Gold, and put under the Pedestal of *Apollo's* Statue on Mount *Palatine*; of these *Horace* speaks here.

⁴ *Pro*

⁴ *P*
which
⁵ *M*
ways
more
disting
which
ever,
Day is
Thus.

The KEY.

practised in their nocturnal Meetings. She declares herself irreconcilable, threatens him with the cruellest Torments, and to prolong his Life, only that she may lengthen out his Misery.

'Twas probably written very soon after the preceding.

CARMEN SECULARE.

Cantatum pro Incolumitate

IMPERII ROMANI.

PHOEBE, silvarumque potens Diana,
Lucidum cœli decus, ô colendi
Semper, & culti, data quæ precamur

Tempore sacro ;

Quo Sibyllini monuere versus,
Virgines lectas puerosque castos,
Dis, quibus septem placuere colles,
Dicere carmen.

Alme Sol, curru nitido diem qui
Promis & celas, aliusque & idem
Nasceris ; possis nihil urbe Româ
Visere majus.

Rite maturos aperire partus
Lenis Ilithyia, tuere matres ;
Sive tu Lucina probas vocari,
Seu Genitalis.

Diva, producas sobolem ; Patrumque
Prosperes decreta super jugandis
Fœminis, prolisque novæ feraci
Lege maritâ :

ORDO.

CHORUS puerorum & puellarum.

O Phœbe, Dianaque potens silvarum, lucidum decus cœli, O semper colendi, & culti, date quæ precamur sacro tempore ; quo tempore Sibyllini versus monuere lecto : virgines, castosque pueros, dicere carmen diis, quibus septem colles placuere.

IC CHORUS puerorum.

Alme Sol, qui curru nitido promiss & celas diem, aliusque & idem nasceris, possis nil visere majus urbe Roma.

CHORUS puellarum.

O Ilithyia, rite lenis aperire partus maturos, seu tu probas vocari Lucina, seu Genitalis, tuere matres. O diva, producas sobolem, prosperesque decreta patrum super fœminis jugandis, legeque marita feraci novæ prolis.

ANNOTATIONS.

⁴ *Protectors of our Seven Hills. Of Rome, which stood upon Seven Hills.*

⁵ *Who rise always different, and yet always the same. Dacier : Nothing can be more happily expressed, than this manner of distinguishing the Property of the Day ; which, tho' always the same, makes, however, Days different in Number ; for this Day is not the same with the Day before. — Thus Months and Years are made up.*

⁶ *Ilithyia. The same with Diana, who had the Care of Women in Child-bed, and was adored under the three Names of Ilithyia, Lucina, and Genitalis.*

⁷ *The Decree of the Fathers. A few Months before the writing of this Poem, Augustus had enacted a Law, called, Lex Julia de maritandis ordinibus ; and Horace was too wise to forget a Circumstance so worthy*

Both CHORUS'S.

- That the stated Period of ten times eleven Years ⁸ may recall those Songs and solemn Sports, which we celebrate for three
 25 Days, and as many grateful Nights; and you, Sisters, who truly foretel what is once determined, and whose stated Decrees are irrevocable, add favourable Destinies to those already past. May the Earth, rich in Fruits and Cattle, adorn *Ceres* with a
 30 Crown made of the Ears of Corn ⁹. May the Young of our Flocks drink of salutary Springs, and breathe a temperate Air.

CHORUS of BOYS.

Mild *Apollo*, conceal your mortal Arrows ¹⁰, and hear the humble Prayers of the Boys.

CHORUS of GIRLS.

- 35 Crescent Moon ¹¹, Queen of the Stars, hear the Girls.

Both CHORUS'S.

- If *Rome* is the Object of your Care, if it is true that the Remains of *Troy* sailed with a prosperous Course along the *Tuscan*
 40 Shore ¹², a Handful commanded by Fate to change their City and Dwelling-houses, to whom pious *Æneas*, surviving the Fall of his Country, open'd a safe and free Passage ¹³ through flaming *Troy*, to put them in Possession of an Empire more flourishing
 45 than that which they had abandon'd: Inspire, O ye Gods, our toward Youth with pure and upright Morals: grant a calm Tranquillity to those in Years, and crown our Empire with Prosperity, Honour, and a numerous Progeny. Above all, may the illustri-
 50 ous Descendant of *Anchises* and *Venus*, who worships you with Sacrifices of white Oxen ¹⁴, reign triumphant over his Enemies, and with Mildness over those who throw themselves upon his Clemency. Now the *Medes*, both by Sea and Land, dread
 55 our warlike Troops, and conquering Swords; now the *Scythians* and *Indians*, of late so haughty and turbulent, submissively wait our Commands. Now Truth, Peace, Honour, antient Chastity, and neglected Virtue, dare to shew themselves, and
 60 rich Plenty scatters her Favours in great Abundance.

CHORUS of BOYS.

Phæbus, God of Auguries, always adorned with a shining Bow, O Darling of the *Muses*, who, by your salutary Art, know how

ANNOTATIONS.

worthy to enter into a Hymn, addressed to the Gods for the Prosperity of the Empire. As Rewards were given to those who married, and Punishments inflicted on such as neglected it, *Horace* calls this Law the fruitful Source of a numerous Race.

⁸ Period of ten times eleven Years. This proves, that according to the Appointment of the *Sibyls*, the *Secular Games* were to be celebrated every Hundred and ten Years, and not every Hundred, as some learned Men have conjectured.

⁹ A Crown made of the Ears of Corn. This was the Gift commonly offer'd to *Ceres*.—*Ovid*.

Primitias frugum dant, spiceaserta sum.

They offer *Ceres* a Crown made of the Ears of Corn, the First-Fruits of their Crop.

¹⁰ Conceal your mortal Arrows. See *Od.*

¹¹ Crescent Moon. *Regina bicornis*. For this Poem was sung at the New Moon.

¹² *Troj.*

Ce
Or
Te
Vo
Qu
Te
Fe
Spi
Nu
Co
Sup
Sid
Ro
Lit
Juf
Cu
Cal
Lib
Di
Di
Ro
Qu
Clas
Imp
Jam
Me
Jam
Jam
Prif
Auc
Aug
Phœ
Qui
12
vina
13
in the
witho

Certus undenos decies per annos
Orbis ut cantus referatque ludos
Ter die claro, totiesque gratà

Nocte frequentes.

Vosque veraces cecinisse Parcæ,
Quod semel dictum est, stabilisque rerum
Terminus servet, bona jam peractis

Jungite fata.

Fertilis frugum pecorisque tellus
Spicea donet Cererem coronâ :
Nutrient foetus & aquæ salubres,

Et Jovis auræ.

Condito mitis placidusque telo
Supplices audi pueros, Apollo :
Siderum regina bicornis audi,

Luna, puellas.

Roma si vestrum est opus, Iliæque
Litus Etruscum tenuere turmæ,
Jussâ pars mutare lares & urbem

Sospite cursu :

Cui per ardentem sine fraude Trojam
Castus Æneas patriæ superstes
Liberum munivit iter, daturus

Plura relictis :

Dî probos mores docili juventæ,
Dî senectuti placidæ quietem,
Romulæ genti date remque, prolemque,
Et decus omne.

Quique vos bobus veneratur albis
Clarus Anchisæ Venerisque sanguis,
Imperet bellante prior, jacentem
Lenis in hostem.

Jam mari terræque manus potentes
Medus, Albanasque timet secures :
Jam Scythæ responsa petunt, superbi
Nuper & Indi.

Jam fides, & pax, & honor, pudorque
Priscus, & neglecta redire virtus
Audet ; apparetque beata pleno
Copia cornu.

Augur, & fulgente decorus arcu
Phœbus, acceptusque novem Camœnis,
Qui salutari levat arte fessos
Corporis artus ;

Uterque CHORUS.

Ut orbis certus per decies
undenos annos referat, &
cantus ludosque frequentes,
ter die claro, totiesque gra-
ta nocte. Vosque Parcæ ve-
races cecinisse quod semel di-
ctum est, stabilisque terminus
rerum servat, jungite bonæ
fatis jam peractis. Tellus
fertilis frugum pecorisque,
donet Cererem spicea corona ;
& aquæ salubres, & auræ
Jovis nutriend foetus.

CHORUS puerorum.

Apollo mitis placidusque
condito telo, audi supplices
pueros.

CHORUS puellarum.

Luna bicornis, regina si-
darum, audi puellas.

Uterque CHORUS.

Si, quidem, Roma ve-
strum est opus, Iliæque tur-
mæ curru sospite tenere li-
tus Etruscum, pars jussâ
mutare lares & urbem : cui
castus Æneas superstes pa-
triæ munivit sine fraude
liberum iter per ardentem
Trojam, daturus plura re-
lictis. Dii date probos mo-
res juventæ docili ; Dii

date quietem placidæ senec-
tuti, remque, prolemque, &
decus omne genti Romulæ.
Sanguisque clarus Anchisæ
Venerisque, qui veneratur
vos bobus albis, imperet pri-
or hoste bellante, lenis verò
in hostem jacentem. Jam
M.æus mari terræque timet
manus potentes, Albanas-
que secures, jam Scythæ &
Indi nuper superbi petunt
responsa. Jam fides & rex,
& honor, pudorque pris-
cus, & virtus neglecta,
audet redire, copiaque bea-
ta pleno cornu apparet.

CHORUS puerorum.

Phœbus augur, & deco-
rus fulgente arcu, acceptus-
que novem Camœnis, qui sa-
lutari arte levat fessos ar-
tus corporis, si æquus videt

ANNOTATIONS.

¹² Tuscan Shore. What Virgil calls *La-
vina littora*.

¹³ A safe and free Passage. *Sine fraude*,
in the Original, undoubtedly signifies *safely*,
without hurt,

¹⁴ Who worships you with Sacrifices of
white Oxen. The Emperor was present at
the Singing of this Hymn, and offer'd a Sa-
crifice of white Oxen to Jupiter, Apollo,
and Diana, which concluded the Ceremony.

65 how to ease the Distresses of the Body, if you regard with a favourable Eye the *Palatine Towers* ¹⁵, preserve the *Roman State*, and our flourishing Empire, from Age to Age; and, if possible, add to its present Grandeur.

CHORUS of GIRLS.

And may *Diana*, who presides over Mount *Aventine* and
70 Mount *Algidus* ¹⁶, favourably regard the Prayers of the *Quindecimviri* ¹⁷, and lend a friendly Ear to the Supplications of the Boys.

Both CHORUS's.

We, a CHORUS chosen to sing the Praises of *Phæbus* and *Diana*, carry home a firm and rational Hope, that *Jupiter*; and all the
75 other Gods whom we invoke, have those favourable Designs towards the *Roman Empire*, which we so earnestly pray for.

A N N O T A T I O N S.

¹⁵ *The Palatine Towers.* Horace mentions here the *Palatine Towers*, because this Hymn was sung in the Temple which *Augustus* had consecrated to *Apollo* on Mount *Palatine*.

¹⁶ *Mount Aventine and Mount Algidus.* For *Diana* had a Temple on each of these.

¹⁷ *Quindecimviri.* Dacier: When the Senate commanded the *Quindecimviri* to consult

The KEY.

THIS Poem was made at the particular Command of *Augustus*, in the Year of the City 736, and is undoubtedly one of the finest Compositions of Antiquity. It was composed to be sung at the *Secular Games*; the Institution of which is derived from the Oracles of the *Sibyls*, as follows:

In these Sacred Writings there was one famous Prophecy, to this effect; That if the Romans, at the Beginning of every Age, should hold solemn Games in the *Campus Martius*, to the Honour of *Pluto*, *Proserpine*, *Juno*, *Apollo*, *Diana*, *Ceres*, and the *Parcæ*, their City should flourish for ever. They were very ready to obey the Oracle. The Solemnity was as follows: The Heralds began with an Invitation of the whole World to a Feast they had never yet seen, nor should ever see again. The *Quindecimviri*, taking their Seats in the *Palatine Temple*, distributed to the People purifying Compositions, who went to the *Aventine Mountain*, carrying *White Barley*; &c. as an Offering.

Si Palatinas videt æquus arces,
 Remque Romanam, Latiumque felix,
 Alterum in lustrum, meliusque semper
 Proroget ævum.
 Quæque Aventinum tenet Algidumque,
 Quindecim Diana preces virorum
 Curet; & votis puerorum amicas
 Applicet aures.
 Hæc Jovem sentire, Deosque cunctos,
 Spem bonam certamque domum reporto,
 Doctus & Phœbi chorus & Dianæ
 Dicere laudes.

65 | *Palatinas arces, proroget*
 | *remque Romanam, Latium-*
 | *que felix in alterum lustrum,*
 | *meliusque semper ævum.*
 | CHORUS puellarum.
 | *Dianaque quæ tenet mon-*
 70 | *tem Aventinum Algidum-*
 | *que, curet preces Quindecim-*
 | *virorum, & applicet amicas*
 | *aures votis puerorum.*
 | Uterque CHORUS.
 | *Ego chorus doctus dicere*
 | *laudes & Phœbi & Dianæ,*
 75 | *reporto domum spem bonam*
 | *certamque, Jovem, Deosque*
 | *cunctos sentire hæc.*

ANNOTATIONS.

sult the Books of the *Sibyls*, they began | clusion. It is of these last Prayers that the
 with Prayers. They also pray'd at the Be- | Poet speaks here. The *Quindecimviri* were
 ginning of the Solemnity, and at the Con- | the Keepers of the *Sibylline* Writings.

The KEY.

Offering. The Games continued three Days and three Nights, during which the People sacrificed to *Jupiter*, *Juno*, &c. On the first Night, three Altars were erected by the Command of the Emperor, on the Banks of the *Tiber*, and sprinkled with the Blood of three Lambs. The Day after, Sports were held in the *Campus Martius*, to the Honour of *Apollo* and *Diana*. These lasted till the next Day, when the Matrons sung Hymns in the *Capitol* to *Jupiter*. On the third Day, which concluded the Feast, twenty-seven young Boys, and as many Girls, sung in the Temple of *Palatine-Apollo* Hymns and Verses in *Greek* and *Latin*, to recommend the City to the Protection of those Deities, whom they designed particularly to honour by their Sacrifices.

For this last Day, the above Poem was composed by HORACE, in the 49th Year of his Age, to be sung at the *Secular* Games held by *Augustus*.





A
A
Acbe
Acbe
22
Acbe
A
Acbe
Acbe
Acbe
Sic
E
Acro
15
Abi
for
A
Acu
Add
ati
Adri
Eac
Hi
to
Po
Eli
Ro
Em
Ca
Em
Eoli
E
Eolu
E
Etn
Aga
Tr
Agi
der
Agi
ove
Aja
Sic
Alba
ba
Albu
Alca
ran
Alca
at
Alex
A
Alex
th
ent
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V

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